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## ARCADIA, AN EARLY GREEK TOWN: NEW ITALIAN EXCAVATIONS IN CRETE

By DORO LEVI

WITH PLATES I-VI

THE Homeric poems, one of the finest creations of human genius, happened to be produced in the dark age which followed that great movement of peoples that brought into Southern Europe the ancestors of the present inhabitants and the germ of our civilisation of to-day. Thus it is more than mere scholar's curiosity that has lain behind the impulse that has always driven students of letters to weary themselves in seeking for knowledge of the conditions to which these immortal poems are due, and of the people and poet who gave them birth.

The passing of the brilliant Minoan civilisation, the glories of which have been laid bare in the last twenty-five years, is indeed still wrapped in mystery. Towards the end of the fifteenth century B.C. occurred the first destruction, simultaneously, of the two great palaces of Crete, Knossos and Phaestos. Yet this was followed by a long period—properly called the Mycenaean period—through which the Minoan civilisation, albeit weakened and devitalised, continued to develop in Crete, and, further, exported its products to the most distant colonies of the Mediterranean.

It has therefore been conjectured that the destruction of the palaces was due to an accidental cause, a piratical raid, or an internal revolt, or perhaps to a return of Minoan colonists from the strongholds of Tiryns and Mycenae driven by pressure from new races of northern immigrants to forget the respect due to their motherland; a view supported by the supplanting about this time of the open Minoan house by the continental type that is shut in round a central hearth. But the people who followed these leaders back, were they all of Minoan race? May they not rather have been a subject branch of what was already an Hellenic stock? The dying Cretan civilisation lingered on for at least two more centuries. But the name of the people, the Keftiu, disappears from Egyptian



records in the middle of the fourteenth century, and it is certain that the final destruction of the palaces and the Minoan power must be connected with the invasion of the Egyptian kingdom by the 'Peoples of the Sea,' that mass of peoples uprooted by the shock of the new Indo-Germanic races which poured out of the Danube valley, and flooded the Balkan Peninsula and the shores of the Aegean Sea.

Two more centuries must have separated the second and final destruction of the Cretan palaces from the date universally accepted for the 'Return of the Heracleidae,' the destructive Dorian immigration. What then was the first Greek stock to adventure upon the conquest of the isle of destiny? Greek literary tradition and the surviving traces of the early dialects combine in pointing to the pre-Dorian population of the Peloponnesus, the Achaeans of Homer.

It is a commonplace that the dress, weapons, and houses of the Homeric heroes always echo in some way something of the preceding Mycenaean civilisation; and though the large majority of scholars attribute these echoes to the learning of an eighth-century poet, desirous of describing events of two hundred years earlier, there is yet no absurdity in the other view that asserts that the poet of the epos lived before the year 1000 B.C. and before the Dorian invasion, that the Mycenaean echoes are no mere descriptions of things dead and gone, but elements of the very life of the blind poet's own time, a life still steeped in Minoan influences, that in fact the Homeric poems are not one gem shining alone in a heap of pebbles, but the one pearl saved from a wonderful necklace which like everything else was broken and swept into limbo by the whirlwind of the invading Dorians. Whatever the truth may be, only excavation can bring it to light out of the fascinating darkness of the Homeric age.

Excavation, further, may also increase our knowledge of the uncertain origins of Hellenic art. We still, indeed, have with us passionate upholders of the autochthonous origin of Hellenism, and of the sudden almost miraculous blossoming of its art, but to-day the field is held by the Ionian theory, that is to say, the theory of the development, beginning with the Ionians of Asia Minor, of *motifs* supplied by the eastern civilisations, mainly through the agency of the Phoenicians. Now the latest discoveries undoubtedly point towards a third solution.

They emphasise more and more the importance in the early developments of Greek art of the hereditary element, an element derived from

the Cretan civilisation either directly in Crete and in its colonies on the mainland, or indirectly through a backwash from the shores and the islands of Asia Minor.

Now it is to this period of transition that the little town belongs, which, at the suggestion of Professor F. Halbherr, I uncovered this summer under the auspices of the Italian School of Archaeology at Athens.

The Lassithi mountains rise in a rugged chain some thirty kilometres to the east of Knossos, cutting right across the island, and culminating in the stately peak of Dikte. It seems that certain small groups of Achaeans managed to hang on to the most southerly buttresses of these mountains, well-watered positions of great natural strength, and hold out against all the Dorian onslaughts; just as some of the last of the Achaeans remained all through the classical period in the centre of the Peloponnesus ringed by the impregnable wall of the Arcadian plateau. That here was the site of the Cretan Arcadia, a place mentioned by various Greek writers, has been confirmed by a number of coins and some inscriptions, one of which I found this spring at the foot of a steep hill which gets its name from a modern chapel on its summit dedicated to the Prophet Elijah.

The summit of the actual hill on which the excavations took place was crowned by a small fort. This in itself points to the troubled period of violence that succeeded the peaceful Minoan régime, during which town and palace alike were thought to need scarcely any defence.

The fort, or rather the central keep, for there was probably also a wall running round the foot of the hill, is unfortunately very badly preserved. It was oblong, with the long sides barely twenty metres in length, and with four small round towers strengthening the corners. One of these, somewhat better preserved than the rest, shows the method of building very well, a method employed also in the houses and tombs: more or less regular courses of small rectangular blocks bonded together with mud.

The very limited space inside the keep allowed no room for the cistern, which was therefore constructed outside at a lower level, mainly by cutting into the rock. The water was drawn up through a small window in the southern wall.

The dwellings climbed up the green eastern slope facing the forbidding peaks of the Lassithi mountains. Trials were made in several houses, but the destructive effects of rainfall and the plough had not left much to find. However, to get a clearer idea of the dwellings, a



whole block of houses was excavated, bordering a paved roadway. These had a fine appearance, with walls preserved to a respectable height, and large rooms running to seven or eight metres in length.

The cemetery, on the other hand, was found on the bare wind-swept western flank of the hill, and chiefly on a terrace a few minutes below the summit. The point most characteristic of the transition is the finding of urn burials mixed with built tombs, and cremation side by side with inhumation, the one the mark of the invading Greek civilisation, the other the legacy of the Minoans.

More than 160 separate 'pithos' burials were counted on the terrace. The method of burial, very strange and quite new for Crete, consisted of placing the burnt bones in a terra-cotta urn, usually in the form of a rude cylinder, and this was completely covered by a large vase or 'pithos' in the shape of an inverted cone with simple ornament in relief by the mouth (Pl. I b). The urn itself had a lid either flat or like a pagoda roof, and was supported under the pithos by a few small stones, or else the rim of the pithos fitted into a circular channel dug in the virgin soil. These burials were protected by a low circular wall of heaped-up stones, and were probably covered by a mound of earth. Sometimes in the richer burials the clay urn was replaced by a bronze basin, which in two cases stood on an iron tripod.

The funeral furniture was extremely simple. Inside the urn was at least one small vase but often more, pear-shaped or spherical, of the 'proto-corinthian' aryballos or bombylios type. Outside the urn either under or outside the pithos, but in either case within the wall of stones, would be a small oinochoe and often another vase or two of divers shapes. Ornaments and utensils were never found inside, but always in a stratum of ashes outside the burial, and for the most part in a rectangular enclosure of slabs set upright in the ground which presumably served as the crematory furnace.

The built tombs, which contained each a number of bodies, were on the same terrace mingled with the single pithos burials. The most important is a tholos entirely excavated in the virgin soil at the southern edge. It is a large circular chamber with a vault formed by corbelled blocks, 3.25 m. high and 3.75 m. in diameter, and with a short dromos traversing the slope of the hill. This tomb, which was almost intact, contained a large stone sarcophagus, the lid of which was broken and propped against the wall, and a large number of urns like those inside

the pithoi or differing from them very slightly in shape, which each contained the bones of one corpse. There were other vases also, the whole number being more than 250. On the other hand, objects in metal were very scarce. Two other tombs similar but smaller had been unfortunately destroyed by the collapse of their domes.

Lastly, on the western part of the terrace some more small tholoi were found built in the same way but rectangular inside. These did not contain burnt bones, but bodies that had been buried, although the funeral gear corresponded exactly with all the rest found in the cemetery.

Among it, though rare, objects of gold and silver are not entirely wanting, pins, a few *fibulae* and a few pieces of incised gold leaf. Of bronze and iron on the other hand, besides the many urns there was a notable quantity of objects, pins, pincers, *fibulae*, ear-rings, weapons, etc. In particular mention should be made of two bronze lebetes, one with a large lion's head forming a boss, the other very fragmentary with a frieze in relief of grazing griffins (Pl. I a). Further very great interest attaches to a little vase in Egyptian *faïence* with two rows of animals incised and partly covered with a dark incrustation (Pl. II b). The upper row has lions in pursuit of stags, while below are bulls grazing or charging one another. A small crouching dog, and two scarabs, one with a geometric design, the other with a hieroglyphic inscription, are in the same material.

But the richest and most interesting part of the finds is undoubtedly the pottery. Hundreds of vases have been preserved for us, from the enormous pithoi of the houses and tombs of more than a metre in height, down to miniature funeral pots barely two or three centimetres in diameter. They are of all shapes and varieties, cylindrical and conical urns, little pots, basins shaped like a flattened sphere, jugs with high, straight neck, or with large trefoil mouth, small jugs with spout on the shoulder (Pl. III), miniature oinochoai with flat base and lids to fit their trefoil mouths (Pl. III), slender lekythoi, cups, goblets, lamps, askoi ring-formed or like flattened balls, bombylioi and aryballoi pear-shaped or cylindrical (Pl. III), alabastra, kothones, vases in the form of birds (Pl. IV), either with the mouth in the right place for the head or else with a moulded head, and with the vase's spout on the back, oinochoai (Pl. IV) with a second spout in the form of a horse's head rising from the shoulder, and finally (Pl. IV), a vase in human form, with a rude head meant for a woman's, and two arms rising from the shoulders in an attitude of worship.

And apart from the shapes the decoration is of great importance.



In it can be traced Mycenaean and sub-Mycenaean elements that were submerged by the poor stylised ornament characteristic of the geometric age, but rise again in an orientalising style, like that of Proto-Corinthian and Corinthian vases; while in the more developed examples the ornament reaches a high level in lively figure scenes, which recall the Proto-Attic style.

Among the better vases special mention may be made of one large conical urn with a 'Persian Artemis' drawn on one side (Pl. V c). She is supported on either side by her sacred birds, and holds in each hand a 'tree of life.' Unfortunately, of her head, which was in relief, only the hair remains. The big basins in the form of a flattened sphere (Pl. V a, and b) are clearly imitations of metal with handles in volute or ear-ring form, and sometimes in the shape of animal or human figures in relief. One of these (Pl. V a) has a painted hook pattern, of which the hooks end in lions' heads, another has two large lion bodies opposed heraldically and joined by one head set full face. A third (Pl. V b) has three griffins with outspread wings, whose heads stand out in relief as handles. They are separated by a row of ducklings, by a lion, and by a crouching sphinx of primitive appearance wearing a head-dress with three points. Two very fine oinochoai (Pl. VI d, e) with large trefoil mouth are in the pure Rhodian style, with rows of gazelles, lions, ducks, and griffins. Finally, a jug (Pl. VI b) with a globular belly, on which is a frieze of lions following antelopes in white, on a black ground, has a pleasing love scene on its high cylindrical neck, a youth caressing a girl on the chin.

It will not be possible to make an exhaustive study of this pottery until the museum task of cleaning and restoring the vases has been completed, but the illustrations will be more intelligible with the help of the following rough notes on the fabric.

The geometric ware has generally no white slip, but the black or brown paint is applied directly to the well-refined and polished clay, the colour of which is yellow or pink, but sometimes so light as to be almost white, as for example in the high lekythos second from the right in the bottom row of Pl. III.

Frequently a second ornamentation in milky white colour was applied over the dark paint. A clear example of this peculiarity of the Cretan geometric style is the big lid with a star on the bottom also in Pl. III; but many of the vases are completely covered with the dark paint with the decoration added in white lines, serpentines, ribbons or rows of circles, etc.



Both techniques are found in the animal-shaped vases, a specimen of the dark-ground ware being the first vase on the right in the bottom row of Pl. IV.

In the 'Corinthian' and 'Proto-Corinthian' vases the white on dark technique as above is still sometimes used, but in other specimens some of the characteristic elements of this ware, as we know them from the usual finds, are to be seen. I use the word *some*, since from certain peculiarities I suspect a separate origin for this ware if not a local fabric. The clay is very pale, the red and violet appear frequently, the figures are traced with an incision on the clay before being painted (*e.g.* in the upper row of Pl. III the first bombylios on the right has black and purple circles, the second flat vase has white, orange and red portions, while in the fourth vase the horse's head is incised and painted in black on the pale ground of the clay, with details in red and violet). The small vase with flat bottom in the second row is a kind of rough *bucchero*.

The dove to the left of the upper row of Pl. IV has one black and one red wing. The two Rhodian oinochoai do not differ from the finest specimens of that school, but other vases with dark paint on pink clay betray a local style. The lions' heads which terminate the hooks of the bowl shown in Pl. V a, are some of them filled in with black or purple paint, and the same colours have been noted on vases that show a local technique, but these have not yet been put together, and so are not illustrated. The jug with the love scene (Pl. VI b) has the local milky-white paint on the dress of the girl, while the animals on its shoulder were drawn in dark outline on the clay, and the background was then filled in with paint, which, however, was not brought quite close up to the outlines; on the other hand, there are some very elegant oinochoai with an heraldic arrangement of lions drawn in exactly the Attic red-figured manner.

Among the terra-cotta objects other than vases may be mentioned a fine crouching lion, holding a dish between his forepaws, into which a small jet of water spouted from a hole in his chest (Pl. II a). This was found in the middle of the large tholos. A seated female figure was found in one of the inhumation tombs. She was painted in brown bands, and must have belonged to the lip or handle of a vase. There were besides various rude figurines of Mycenaean type, either in an attitude of adoration or playing the lyre (Pl. IV), and various little geese, doves, bulls' heads and charming screech-owls (Pl. IV), which prove the existence

in this early age of those funeral associations of this creature that in some places have come down to our own day.

The effect on the mind of this blaze of vigorous art in a little lost city at the top of a lovely hill in the heart of Crete is astounding. And our wonder grows if we contrast the freshness and life of the picture that has just been unrolled before our eyes with the sombre spectacle afforded by another small cemetery excavated on the same hill but half an hour's walk lower down the slope.

Here the tombs are all built and are identical with the inhumation tholoi in the chief cemetery with a rectangular internal plan. Most of them had been plundered beforehand by the peasants, but two were found intact, and the only gear inside them consisted of a few coarse early geometric vases with scanty black glaze, while in the soil round about were fragments of swords, spears and daggers of iron.

In the one cemetery we get a feverish burst of art in which every element is mixed and compounded, old motifs side by side with new experiments. Here in the others we get the dead bones of one single worn-out style. The one gives us objects that were dear to the dead and reflect a little of the joy and springtime of life and love. Over the dull tombs of the others the fierce spirit of a warrior people broods in silence.

What tangle of events in an age of trouble brought these two peoples who saw life from so different an angle into contact and opposition? What odd destiny was it that fixed two peoples so diverse, so close together for their age-long sleep? Only the patient investigations of the future begotten of the passionate will to win greater knowledge, can unravel the intricate tangle of this period of unrest and adventure.





α



β

ARCADIA, CRETE.

- (a) BRONZE LEBES WITH GRIFFIN FRIEZE.
- (b) PITHOS BURIALS IN CEMETERY.







POTTERY FROM ARCADIA, CRETE.







POTTERY FROM ARCADIA, CRETE.







POTTERY FROM ARCADIA, CRETE.





a



b



c



d

POTTERY FROM ARCADIA, CRETE.







POTTERY FROM ARCADIA, CRETE.





## THE POTTERY FROM ARCADIA, CRETE

By J. P. DROOP

WE at Liverpool are very grateful for the privilege of reproducing photographs of the striking series of vases found by Dr. Doro Levi at the site of the Cretan Arcadia, and of printing a translation of the short paper in which he describes the circumstances of their finding. I trust it will not be thought a poor return for Dr. Levi's courtesy, if I say that the description of the vases in this brief preliminary announcement is rather tantalising; of necessity so, since for a full description and reasoned account we must of course wait for the definite publication of the excavation, a work that naturally requires time.

To comment, then, on the vases without having seen them or such an account of them, may seem an act of presumption, but this discovery in Crete, almost for the first time, unless I am mistaken, of what are presumably vases of the seventh century B.C., is of such first-rate importance that it might seem churlish to accept it in silence, without expressing the interest it arouses or the thoughts that it suggests.

In the first place, Dr. Levi's suggestion that in general Greek art of the 'orientalising period' may be due to an inheritance from Bronze Age art coming in a backwash from the shores and islands of Asia Minor, where it had not been swept away, or had perhaps taken refuge, is wholly acceptable. The other suggestion that on the mainland there may have been direct inheritance from Cretan art is perhaps hardly borne out by the evidence, but in Crete itself the matter is different. It has long been recognised that Crete lying so far to the southward escaped in part the full destructiveness of the 'geometric' age. The northern invaders never brought their full influence—in art so different as to be by contrast a negation—to bear in the distant island. Is it too fanciful to see in this fact a possible reason why in Classical Greece the artistic history of Crete is a blank page? Tradition has it, and it may be truth, that the Peloponnesus at least learnt sculpture from Crete. The seeds of

art may have been brought from there, and in the mixture of races in Greece have found a soil to quicken them anew.

But in Crete itself it might be that the lack of that complete fusion of race meant the lack of the one quickening element necessary for the rebirth of art in Greek form, that element of orderliness manifested first in the neat sequences of geometric patterns, and later in the restraint of the perfection of Hellenic art, the quality that more than all else differentiates it from its Cretan forerunner.

However that may be, geometric art in Crete never attained its perfection. It was always of a simple character, and always liable to be contaminated by the curved motifs (Pl. V d) and naturalistic tendencies (Pl. VI a) of the *genius loci*. As a student I tried to bring this out many years ago in the publication of some Cretan geometric vases from Praisos, two<sup>1</sup> of which differ from their brethren of the same tomb in this very point, and afford a parallel to one of Dr. Levi's pots. They have a bee repeated twice and three times respectively that may be put beside the row of bees on the shoulder of the little jug illustrated in Pl. VI a. In each case it is a startling piece of naturalism in surroundings that are purely geometric. The spout of the jug in the bottom left-hand corner of Pl. III may also be paralleled in a set of geometric vases from Adhromyloi,<sup>2</sup> and the same set, too, shows a couple of lids with handles rising into horses' heads, which are forerunners of the heads on the later vases of Pl. IV.<sup>2</sup> Similar horses' heads occur in other groups of Cretan geometric pottery.<sup>3</sup>

Perhaps the most definitely Minoan feature among Dr. Levi's finds are the griffins in relief on the bronze *lebes* (Pl. I a). If we may trust the reconstruction, they show the curled feather at the back of the head characteristic of the Minoan griffin<sup>4</sup> (also by the way a feature of the griffins on the Rhodian jug of Pl. VI d) but the regularity of their processional advance is a Greek trait.

On the other hand the animal ears of the griffins on the bowl shown in Pl. V b betray a different origin. Heads in relief are no new thing in archaic ceramics; in Laconia indeed from the sub-geometric period onwards they are a commonplace,<sup>5</sup> but the combination of a head in

1. *B.S.A.*, XII, p. 30, Figs. 5 and 6.

2. *B.S.A.*, XII, p. 45, Fig. 22.

3. *B.S.A.*, XII, p. 58.

4. Evans, *Palace of Minos*, I, 1921, p. 711, Fig. 534.

5. *B.S.A.*, XIII, p. 126, Fig. 6 c.

relief with a body in drawing is more unusual. It is unfortunate that the head of the Artemis of Pl. V c is missing, for it would be of interest to see if the moulded features resembled those of the statue from Eleutherna.<sup>1</sup> On the right side at the top there seems to be something like the peculiar welling out of the hair just above the ears that is one of the noteworthy points about the statue. The goddess with birds though without wings, may be compared with the Spartan goddess as she appears on lead and ivory plaques,<sup>2</sup> though she indeed has no flowers and grasps the birds instead.

In general the outline drawing and the open types of *Füllornamente* bring the island pottery to mind, though the ware does not coincide either with the Rhodian, of which we have two examples, nor with the Melian, nor with the yet unpublished Rheneia pottery, though these last perhaps seem the closest to it and are strongly recalled by the faces of Pl. V b and Pl. VI b.

Perhaps one word of dissent may be allowed. To admit that in Crete the old tradition retained unusual strength, and that the northern flood had lost much of its force before it got there, does not commit us to share the view that, unless I have misunderstood them, seems to be implied by Dr. Levi's words, namely that his two cemeteries were contemporaneous, the upper and larger being the burial-place of an Achaean people who had resisted all the Dorian onslaughts, while the lower held the graves of those whom they had successfully kept from their gates.

The juxtaposition of the severe uninteresting geometric ware with the quaint charm and varied fancy of archaic Greek art is no new thing. Athens shows it us, though the early archaic is perhaps a less rich period there than in some other places. Argos and Corinth show it. Rhodes and Rheneia show it. Above all Sparta shows it. And if these juxtapositions stir our wonder, it is not at the meeting of two peoples opposed in nature and outlook that we marvel, but rather at the rapidity of the growth of the fresh shoots that art puts forth when opportunity permits. For in all the other cases of juxtaposition the one class can be proved to be later than the other, and to have grown out of it as soon as more settled conditions gave scope to the influence of environment. Unless the excavation affords definite evidence to the contrary, it is more natural to

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1. Gardner, *Handbook of Greek Sculpture*, 1920, Fig. 21.
  2. *B.S.A.*, XII, p. 323, Fig. 3 b; XIII, p. 80, Fig. 18.



assume that Arcadia offers another example of the same thing. For though they differ in detail, these vases do not differ in essence from other archaic vases. They are essentially Greek, and as such to be considered the product of the same hands that made the geometric ware, but the product of a later day when the swords had been put away, and the sons of the warrior chieftains had had their chance

‘ By slow prudence to make mild  
A rugged people, and thro’ soft degrees  
Subdue them to the useful and the good.’

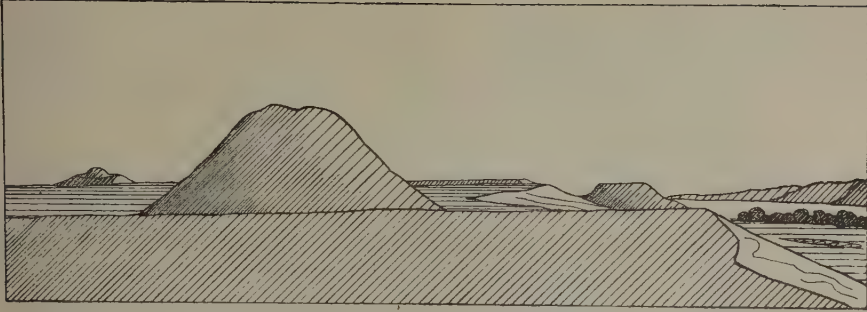


Fig. I.—THE 'TOUMBA' OF VARDINO.

## REPORT ON AN EXCAVATION AT THE TOUMBA OF VARDINO, MACEDONIA

Conducted, June 1924, by the British School at Athens, under W. A. Heurtley, Assistant Director, R. W. Hutchinson, and W. B. C. Buchanan; with contributions from the Cambridge University Worts Fund, Caius College, Cambridge, and V. W. York, Esq.

WITH PLATES VII-XIX

### INTRODUCTORY

THE 'Toumba' of Várdino is the most northern of the seven mounds that stand close to the east bank of the Vardar, between the points where it emerges from the hills by Karasoúli and the sea (Fig. II).<sup>1</sup>

The mound stands on the northern end of a narrow ridge, a detached portion of the undulating tableland that separates the Vardar and Gallikó valleys. There is some reason to suppose that the two lakes of Ardzan and Amátovo once formed part of a much larger area of water, which covered the plain between Várdino and Karasoúli, and which the deposit from the Vardar has slowly filled up. It may even have been that in prehistoric times the Vardar entered the sea not far from here: for Pella, further south, was a port in Philip's time, and it is now some 40 kilometres inland, while Várdino is 45, and the valley floor is but 20 metres above sea level. The point is of importance, for it would mean that our mound, instead of lying on the north and south route down the Vardar valley,

1. See Rey, *B.C.H.*, 41-43, p. 21. It is No. 1 (Kolibi) in his list of mounds in the Vardar valley.

would lie well to one side of it, and its cultural connections should be looked for to the south-east and south.

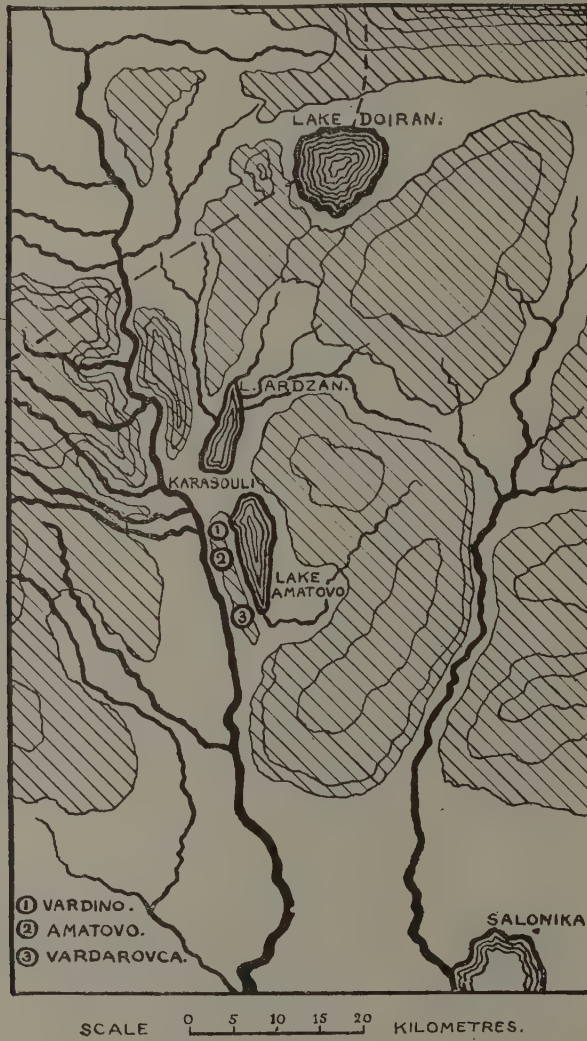


Fig. II—SKETCH MAP OF THE VARDAR VALLEY.

On the same ridge are two other mounds; at its southern end the great 'Toumba sur-Table' of Vardarovca, and half-way between this



and Várdino, the 'Toumba' and 'Table' of Amátovo (Fig. I). The mound of Várdino is of the 'Toumba' type. Seen from the north or south it has the appearance of a truncated cone; seen from the east or west its shape is elongated, with a more gradual slope to the south.

Its height is about 26 metres above the valley, and about 15 metres above the surrounding ridge (Fig. III). Of this, 8.50 m. are artificial (Pl. VII).

During the late war there must have been some idea of turning the mound into an observation post, or a strong-point in a second line of defence, for a dug-out, some 9 metres deep, had been sunk towards its northern end, from which tunnels were to have radiated north and east to the exterior, and a communication trench had been started from the southern slope to the dug-out. This had naturally disturbed the surface of the mound a good deal.

Four main pits were dug, A, B, C, D, all down to virgin soil. Of these C had already been dug to 3 metres in the making of the dug-out: <sup>1</sup> in its lower stages it practically coalesced with A. Both these pits lie in almost the highest part of the mound. B lies to the south-west, and D to the south. Finally, three small trenches, E, F, G, were dug to test the upper and middle levels (Pl. VII). Owing to practically the whole staff being suddenly and simultaneously attacked by the virulent form of malaria prevalent in the Vardan marshes, the work had to be brought to an end rather sooner than was intended, and the trial trench G was not completed.

Pl. VII shows the various pits in section, and the stratification. The lowest stratum of dark earth (called I) has an average thickness of  $1\frac{1}{2}$  metres. Its culture is chalcolithic; it shows no successive settlements.

The next stratum (II) is about  $3\frac{1}{2}$  metres thick, but its upper limit is doubtful. It produced Mycenaean pottery throughout, ranging from L.H. II to sub-Mycenaean, and is therefore regarded as one. But there were at least three successive settlements, the last apparently destroyed by fire, as a thick layer of ashes ran all over the mound at this point. The three settlements are called II a, II b and II c, respectively.

The next stratum (III) seems to begin almost immediately above the burnt layer, but it was impossible to determine exactly either its lower or upper limit. The broken pithos *in situ*, one metre below the top, and

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1. Or rather, an approach-shaft to the dug-out.

the rare Hellenic and Hellenistic sherds and the tiles may, however, indicate a fourth and final occupation in those times, perhaps a house or a fort. The area below the pithos in Trench A had been evidently disturbed. A fallen building of large stones, the abrupt slant of various strata, and the presence of pottery which subsequently proved to be characteristic of the lowest stratum baffled all attempts at explanation. I have, however, tentatively assigned to II c the objects found immediately below the layer,<sup>1</sup> which seems to indicate the lower limit of this disturbed area.

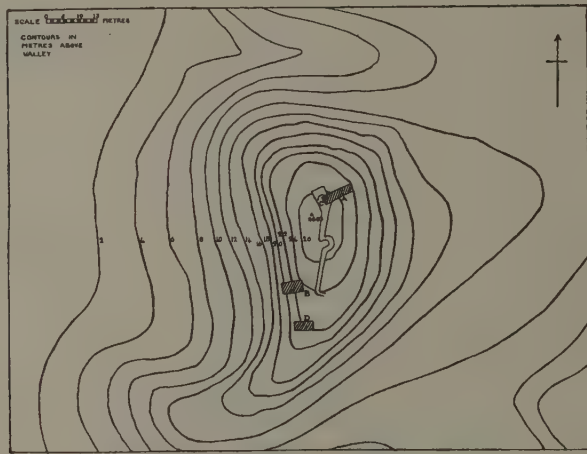


Fig. III—SKETCH MAP OF VARDINO 'TOUMBA.'

The finds are described under four headings :—

- (1) Pottery, fine ' 2 (plain or decorated).
- (2) Pottery, coarse (plain or decorated).
- (3) Various objects of stone, bronze, etc.
- (4) Remains of buildings.

The coarse pottery is dealt with separately because, in contrast to the fine ware, it shows continuity throughout.

The fairly numerous illustrations are nearly all from drawings and do not pretend to photographic accuracy. They will, however, give a fair impression of the finds, and save much tedious description.

1. Marked X in Pl. VII.

2. 'Fine' refers to the treatment of the surface, and baking of the clay, rather than to thinness of the walls.

## (1) POTTERY, FINE (Pls. VIII, IX, X, XI)

STRATUM I. *Black Ware.* Characteristic of this stratum and far the most abundant is the pottery illustrated in Pls. VIII ; IX ; X, 1-5, 10-12. The walls are often very thin indeed.<sup>1</sup> The clay, which is local, varies from brick red to grey and black. The black surface, often so highly polished that no traces of the polisher are visible, was obtained perhaps by a slip. On it are painted in a chalky white two kinds of patterns :—

(a) *Geometrical* (Pls. VIII, 1-4, 12 ; IX, 8). These consist of groups of more or less parallel lines running, sometimes vertically, sometimes obliquely, from the rim downwards, and in the latter case often crossing. Horizontal bands are combined with these in Pls. VIII, 13 ; IX, 8, 12, 13.

(b) *Free Style.* Undulating lines, often in pairs, close together or wide apart, wander freely over the surface of the vase, or hang in festoons from a horizontal band. On the fragment in Pl. IX, 9, part of a round mug, the design starts to the left of the handle, with undulating lines in pairs, the upper part festooned to a single band above, with a tendril at the point of attachment, and terminates abruptly to the right of the handle with two stray ends. Plant forms seem to supply the elements of this decoration, and Pl. VIII, 11 shows the petals of a flower ; Pl. VIII, 14 a bunch of growing reeds. The white has naturally faded and in many cases all but disappeared ; but this pottery must once have presented a very artistic appearance, comparable with some of the early Kamares ware of Crete. Sometimes the base, and sometimes the rim is fired red or brown, and the beautiful carinated bowl (Pl. IX, 8) combines this effect (which I believe to have been intentional) with white paint decoration and a row of grooves—surely imitations of metal technique—round the shoulder. Pl. IX, 4 shows a band left in the brick-red colour of the clay and highly polished.

Some examples (*e.g.* Pl. IX, 7, 11) combine free and geometrical designs.

Pl. X, 3 shows the hollow pedestal of a 'fruit-stand,' highly polished, with a rather roughly incised hook design.

The spiral design in Pl. VIII, 7 was obtained by means of a blunt instrument lightly pressed on the clay ; it is carefully drawn, and shows

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1. Fig. IV, 1-10.



traces of paint. This fragment seems to be part of a small cup with concave profile. Other sherds show a ribbed or fluted technique, which is akin to rippled, but the grooves are wider (Pls. VIII, 6 ; X, 12).

One sherd (Pl. VIII, 5) has narrow horizontal grooves set widely apart, and the ends of two vertical grooves appear above. Pl. VIII, 10 also shows the ends of a row of vertical grooves, and Pl. X, 10 the same technique combined with white paint.

Two examples show a scraped technique in which the effect is produced by rubbing away the slip, and leaving a pattern of *broad*, sweeping lines reserved in the colour of the clay (Pl. XV, 15).

One rather coarse polished sherd shows a network of *fine* lines in the same technique on the inside. The A and Γ scraped wares of Thessaly show the same contrast of broad and fine lines respectively.

In addition to the carinated bowl (Pl. IX, 8) and the large fragments (Pl. IX, 9, 13) which belong to rounded mugs, the prevailing shapes seem to be cups with almost vertical (Pl. VIII, 1-4, 12, Fig. IV, 1-10) or slightly concave sides (Pl. VIII, 13, 14, 15, Fig. IV, 11), and flat bases (Fig. IV, 17-20). The fragments, Fig. IV, 12-16, are from bowls (?) with angular profiles. Pl. X, 5 is part of a small jug.

Broad-strap vertical handles, starting sometimes at (Pl. X, 1, 4), sometimes below the rim (Pl. IX, 9), are common. Three have horned projections (Pl. X, 2).<sup>1</sup>

One fragment of a bowl shows a fluting exactly like that on Minyan bowls, and two have small horizontally-pierced lugs (cf. a coarse ware example, Pl. XV, 24), strongly reminiscent of Minyan.

A few fragments have carefully bored holes (Pl. VIII, 12).

The two examples, Pl. VIII, 8 and 9, are painted in graphite. The patterns are quite unlike those so far described, and sherds of this kind (of which four in all were found), are doubtless importations from beyond the Struma. The fragment with vertically-pierced lugs (Pl. XV, 22) is also decorated in this technique.

*Red Ware.* About 50 cm. above virgin soil, red wares make their appearance and continue in gradually lessening quantities to the top of the stratum. They are mostly bright brick-red, unpolished, and unslipped, but the fabric is often thin and well made. Fine polished specimens occur, but in the case of many fragments it is not certain that they are

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1. Cf. a similar handle from Dikilitash in the Salonica Museum.

not parts of black-ware vases which have been fired red. One very fine specimen is from a flat-bottomed vase with vertical sides and shows part of an incised decoration (Pl. XI, 5). A few are entirely coated with a red glaze, and some have bands of reddish paint (Pl. XV, 1). Pl. XI, 3 shows a row of punctured dots below a raised lug, and one

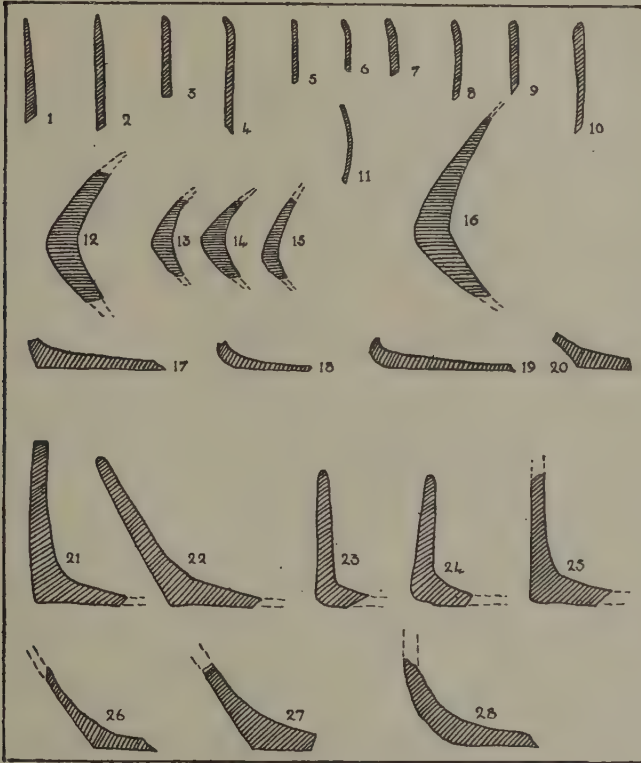


Fig. IV—STRATUM I SHAPES: 1-20, BLACK WARE; 21-28, RED WARE.

small fragment, slipped and polished, has a row of miniature knobs set close, side by side.

The common shapes are flat-bottomed bowls with low, vertical or sloping sides (Fig. IV, 21-28), and are decorated occasionally with shallow grooved lines (Pl. XI, 2, 4). Some are bowls with incurving sides.

Two fragments found at a lower level than the rest belong to a high

jug of the type found at Rakhmani, and Dhimini,<sup>1</sup> and it is perhaps with a jug of this shape that the triangular strap-handle with grooved lines (Pl. XI, 1) should be associated.

*Yellow Ware.* A few sherds of yellow ware with a very highly-polished surface occurred throughout the stratum. One fragment (Pl. XIV, 5), found on virgin soil, showed a scraped technique, similar to that on the black wares (Pl. XV, 15) described above. Shapes are not recognisable.

*Grey Wares* are included under the Fine Wares, because, though rather thick, the vases are well made and polished; occasionally they are decorated with groups of oblique lines in chalky white on the rim (Pls. XI, 8; XVI, 20). The latter shows a typical shape with this decoration, and a row of notches on the angle of rim and body. Other shapes are illustrated (Pl. XI, 7-12).

*Minyan.* One sherd of Minyan ware made in the local clay was found (Pl. XV, 16).<sup>2</sup>

*Mycenaeae.* Two sherds of L.H. III were found.

STRATUM II a (Pl. VII). *Mycenaeae.* Pl. XII. Only about fifteen fragments of fine black wares appeared,<sup>3</sup> and their place is taken by L.H. II and III. Seventy-five sherds were found, of which all, except ten, are of local clay. Two sherds are L.H. II (Pl. XII, 7, 6),<sup>4</sup> the rest L.H. III. One is decorated in the Tell el-Amarna style (Pl. XII, 1); most of the others have only horizontal bands. Ten specimens are completely glazed on the inside. The shapes are principally bowls, three fragments are from small amphorae, and there are two plain kylix stem-fragments (Pl. XII, 2). A high vertical strap-handle comes probably from a large kylix.

*Local Painted Ware.* One fragment of a fine hand-made bowl in the typical local ware, with purple paint on a yellow ground, appeared (Pl. XII, 10 a, b). Both in shape and in texture the finer specimens of this ware have a strong similarity to yellow Minyan. The clay is not yellow throughout.<sup>5</sup> Other fragments are unpainted pieces of similar ware.

1. Cf. Tsountas, Δ-Σ, Fig. 118. Wace and Thompson, *Prehistoric Thessaly*, Pl. I, and Fig. 11 a, b; p. 32.

2. Hand-made.

3. Unpainted.

4. But glazed on the inside.

5. See Fig. V, for a comparison of the patterns on this ware with the geometric wares of Lianokladhi III. A crossed circle on the bottom is a characteristic feature of both.

One rather thick hand-made fragment of greyish clay has a horizontal band of red glaze paint (Pl. XII, 11).

*Plain.* Fig. VI, 8 represents a plain two-handled amphora of good fabric.

#### STRATUM II b.

*Mycenaeen.* L.H. III wares continue in about the same proportion as in Stratum II a. The type is more degenerate. All but two specimens

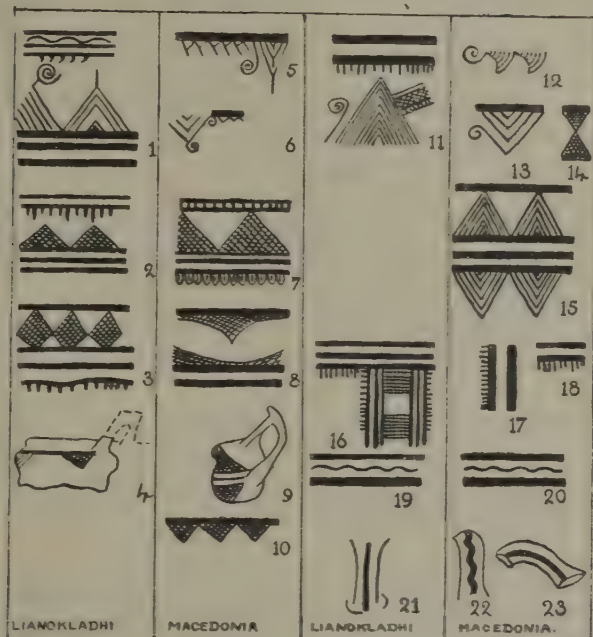


Fig. V—PATTERNS ON WARE FROM LIANOKLADHI AND MACEDONIA COMPARED.

have horizontal bands. Fragments of two kylix-stems, of two raised bases of bowls, one flat base of a large bowl, and six fragments of rims of typical L.H. III bowls<sup>1</sup> indicate the commonest shapes. A few seem to be imported.

*Local Painted Ware.* One fragment was found, showing a rough zig-zag ending in a spiral to the right of a vertical band (Pl. XII, 9). The plain handle (Pl. XIII, 28) may belong to a vase of this ware.

1. Cf. Blegen, *Korakou*, Figs. 88, 91.



*Grooved technique.* Among the fine ware should perhaps be included a fragment of a wish-bone handle with below it a hatched triangle in shallow grooves (part of a band that encircled the vase) (Pl. XIII, 42). It is a counterpart of similar designs found below the handles of bowls in the local painted technique (Fig. V, 9).

STRATUM II c. The few sherds that can definitely be attributed to this stratum are parts of a large amphora of typical L.H. shape with horizontal loop handles. The horizontal bands that decorate the exterior are in a dull brown paint, and indicate that we have reached the border of the sub-Mycenaean age. On another sherd, however, found in the same context, the paint is a good red glaze. Both this sherd and the amphora were lying in the burnt layer.

STRATUM III. Pl. XIII, 1-24. Apart from a few Hellenic, Hellenistic (?) and possibly Roman sherds and tiles, the pottery is, I think, homogeneous, though a long period is probably covered. It differs in character from all that precedes.<sup>1</sup>

*Painted.* The so-called 'sub-Mycenaean Geometric' was only picked up on the surface, and we did not find any stratified examples (Pl. XIII, 22-24).

*Plain.* The prevailing ware is fine and wheel-made, decorated with wheel-made horizontal incised bands. The shapes are new (Pl. XIII, 1-7, 15-18, 21). The grey fragments (Pl. XIII, 1, 4) seem to belong to cantharoi, like those illustrated Fig. VI, 4 and 5; *B.S.A.* XXIII, Pl. V, 1, and similar vases found at Chaučitsa.<sup>2</sup> Pl. XIII, 16 is probably the foot of a vase of this type, while Pl. XIII, 5 and 7 are perhaps from flat bowls of Type B from Chaučitsa.<sup>3</sup> Noticeable are the sharply accentuated profiles of some of these vases, often very elegant, and the well-shaped bases (Pl. XIII, 15, 17, 18). Nos. 2 and 3, Pl. XIII, may be of a later type. The surface is usually grey and black;<sup>4</sup> sometimes it has a reddish-brown or black glaze (Pl. XIII, 6).

In Trench A, but in the disturbed area, appeared a number of small

1. Most of the pottery of this stratum comes from Trenches B and G, of which the evidence may be regarded as trustworthy. In addition, certain pieces from Trench A (immediately below the pithos and above the fallen stones) are assigned to this stratum by a process of eliminating all sherds known to belong to other strata, and by analogy with sherds from this stratum in B and G or with dateable specimens from elsewhere.

2. *B.S.A.*, XXIV, p. 25, Fig. 20; Troy, *Sammlung*, No. 3491.

3. Fig. VI, 2; *B.S.A.*, *loc. cit.*, p. 24, Figs. 18, 19.

4. *I.e.* the colour of the clay, which does not seem to have any slip.

highly-polished bowl fragments, parts of incurving rims, with ribbed horizontal and vertical lines, which perhaps belong to this stratum (Pl. X, 7).

*Hellenic.* Hellenic sherds are very rare and include the rim of a bowl and the upper part of the handle of a pyxis-lid, showing the typical black glaze.

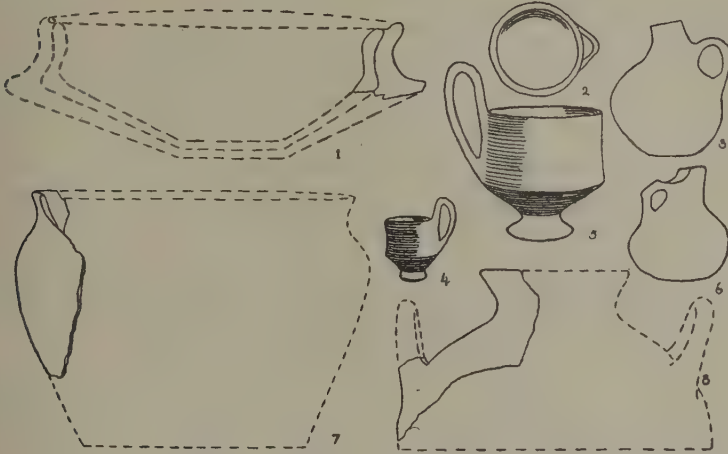


Fig. VI—SHAPES OF VARDINO POTTERY. \*

## (2) COARSE WARES, PLAIN AND DECORATED, INCLUDING PITHOI

STRATUM I (Pls. XIV, XV). *Incised.* These wares begin simultaneously with the red and continue to the top of this stratum as well as into the next. They may be divided into two classes according as the incision is made with a sharp or a blunt instrument.

In the case of the first technique (Pl. XIV, 2, 3, 4) chalk-filling is found except where the incisions are mere striations, as in Pl. XV, 19. Pl. XIV, 3, is a good example of *Band-Keramik*. Here the chalk is so thick that the incised scratches seem to be merely a device for making the chalk stick to the surface. The design Pl. XIV, 4, showing a row of triangles, appears again in the next settlement (Pl. XIV, 7). In the second technique a blunter instrument was driven across the clay surface, while wet, and deep furrows were made, sometimes in parallel rows (Pl. XV, 3). Patterns are not clear, but seem to be broad bands without decorative filling.

Pl. XV, 2, 18 shows two examples in which the instrument was more lightly applied. In Pl. XV, 17 the lines run in groups in different directions.

Nearly all the incised ware of this mound is of coarse, badly-levigated clay.

*Painted* (Pl. XIV, 1). One fragment shows a group of curved parallel lines in white matt-paint, applied directly to the surface.

*Plain*. Fragments of wide bowls with a great variety of rim-shapes abound in this stratum. The surface is generally smooth, but little, if at all, polished (Pl. XVII, 1-9). The rims of jugs are simple (Pl. XVII, 31-34); bases mostly flat (Pl. XV, 6-9, 11-14). The high hollow foot (Pl. XV, 10) must have belonged to some large vessel.<sup>1</sup>

Horizontally-pierced lugs are common (Pl. XV, 23). Two examples of the wish-bone handle, which is typical of the next stratum, were found (Pl. XV, 27).

*Pithoi* (Pls. XVII, 10, 56, 62; XVI, 22). The fragments of large pithoi with a stamped and relief decoration do not call for any comment.

STRATUM II a (Pls. XIV, XVI, 1-19, 30-37). *Incised*. The incised ware continues the tradition of the preceding stratum, but in greater quantity and variety (Pls. XIV, 6-12; XVI, 1-6). Chalk-filling is the rule, and the incision is made usually with a blunt tool (Pl. XIV, 6, 8, 10, 11). The technique with furrowed lines and broad unfilled spaces is not so common. Decoration of punctured holes occurs in six examples, in one of which the impressions are made with the end of a reed or some hollow-stemmed instrument (Pl. XVI, 4). The spiral inside a circle (Pl. XVI, 3) on the end of a wish-bone handle may have been made with a stamp.

*Plain*. Wide bowls continue to be the prevailing shape, with little variation in the type of rim (Pl. XVII, 11-17). A new shape (Fig. VI, 1), which has a strongly defined triangular projection of the shoulder, serving as a handle, seems to be typical of this stratum. One example, much broken, seems to show that this projection was sometimes prolonged upwards to meet a horizontal handle starting from the rim. If so, we have the origin of handles like Pl. XIII, 28, so common in Macedonia.

There is greater variety about the shapes of the jugs (Pl. XVII, 35, 37-41), and the vertical loop-handle is much more common (Pl. XVI, 9-11,

1. In reality the sides are not quite vertical, but slope outwards towards the base.

13, 14). Sixteen wish-bone handles were found (Pl. XVI, 7, 8). They are solid, practical contrivances, and the end, sometimes pointed, sometimes blunt, slopes outwards to give a better grip.

Bases are generally flat. Pl. XVI, 32 shows the low stem of a large vessel, and 31 a high foot pierced with holes.

*Pithoi.* The stamped pithoi do not show any marked change from those of Stratum I, except that the execution is better (Pl. XVII, 23, 29, 43, 53). The pithos (Pl. XVIII, 1) sunk in the floor of the house had a raised rope decoration round the neck, and a large, hollow knob, perhaps representing a knot.

STRATUM II b. *Incised.* Incised ware is very rare in this settlement.

*Relief.* Its place is taken by vessels of coarse clay with stamped or relief designs in the style of pithoi; Pl. XVII, 30, 36, 54, 55, 60, 61. Several of these vases were of coal-black, badly-levigated clay. The designs, however, are well executed. The use of bands of decoration running at right angles to each other is noticeable (Pl. XVII, 36, 55). The design on Pl. XVII, 55 is paralleled in Thessaly, where it belongs to an earlier date.

*Plain.* Pl. XIII, 25-44; Fig. VI, 7, 8. The wide bowls are less numerous in this stratum, but there is little change in the types of rims (Pl. XVII, 17-21). The wish-bone handle takes other forms (Pl. XIII, 28, 42), and seems to have been confined to the finer vases. Several examples, however, of the triangular lug occur (Pl. XIII, 34, 36). Bases, as in the previous strata, are flat or slightly rounded (Pl. XIII, 25, 26, 31-33, 39, 40).

STRATUM II c. The only coarse ware that could be associated with this stratum was a high bowl (Fig. VI, 7), which was found lying in the burnt layer. An almost exactly similar bowl occurred in Stratum II a. The bowl-fragments (Pl. XVII, 27, 28), however, should perhaps be assigned to this stratum.

STRATUM III (Pl. XIII, 1-24). The incised ware is not common. The incision, if it can so be called, is mechanically made, apparently by laying a stick on the wet clay (Pl. XIII, 20).<sup>1</sup> The circles on the round clay object (Pl. XVIII, 3 a, b) were made with a stamp.

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1. Cf. Troy, *Sammlung*, Nos. 3318, 3321.



*Plain.* Jugs with cut-away necks (Pl. XVII, 47), along the rims of which are sometimes small parallel notches, appear throughout the stratum, and twisted handles (Pl. XIII, 8), of which many specimens occur, belong probably to such jugs.<sup>1</sup> These handles are often very large.

The ribbed handle (Pl. XIII, 12) with two, three, or four divisions is also common.<sup>2</sup>

The most common wares of this stratum are wide bowls with almost vertical rims, along the upper edge of which is a corrugated moulding (Pl. XVII, 24-26). Some sixteen examples were found in a very limited area, and many more picked up on the surface. Other bowls continue the shapes of the preceding strata.

A few wish-bone handles occur.

*Pithoi.* To this stratum belongs the pithos illustrated (Pl. XVIII, 2) and the fragment (Pl. XVI, 25).

### (3) VARIOUS FINDS

STRATUM I. Small finds from this stratum are illustrated in Pl. XVI, 26-29. The fragment of a bronze pin (29) was found at the top. The figurine (28) is not unlike some from Thessaly, but I have not found any exact parallel (cf. *P.T.*, Figs. 75, 76 from Tsangli). The butt of an axe (27) is of greenish-grey stone, slightly polished (cf. type  $\Gamma$  in Thessaly. *P.T.*, Fig. 111 m). No. 26 is part of a carved bone pin.

STRATUM II a (Pl. XIX). This produced a bone awl (1) and fragments of two bone pins (3, 4), a bronze spear-head of Mycenaean type (2) with two rivet-holes, four clay spindle-whorls (5-8), one with finely scratched triangles (6), a pounder of white quartz, and a small circular lump of lead.

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1. A complete jug with cut-away neck from Zeitenlik, in the St. George Museum at Salonika, has such a handle. Cp. also similar jugs with similar handles from the cemetery at Chauçitza (Fig. VI, 3 and 6; *B.S.A.*, XXIV, pp. 20, 23, Figs. 14, 17), where the handles seem, however, to have only one twist. The type may be a Mycenaean legacy. Cf. Blegen, *Korakou*, Figs. 66, 67, 79, for L.H. II examples.

2. See also *B.C.H.*, 41-43, Fig. 47. This handle is also found on 'sub-Mycenaean' amphorae (*B.C.H.*, loc. cit., Fig. 48), and on the geometric ware of Greece.

For a jug with cut-away neck and ribbed handle combined, see Troy, *Sammlung*, No. 3554: from the seventh city.

STRATUM II b (Pl. XIX, 9-12). Several bone awls (9), three bone needles (10, 11), one (11) carved and highly polished, a bronze fibula of Peschiera type, with flattened bow (12 a, b), which lay at the top of the stratum, a mica-schist mould (Pl. XVI, 21), and a pounder of green-stone.

STRATUM II c (Pl. XIX, 13-17). A bone awl (17), a clay spindle-whorl (16), a carved bone pin (15), a stone blade (13), a bronze knife-blade (14), a stone axe of type  $\Gamma$  (18), and of the same stone as that in Stratum I, are tentatively assigned to this stratum.

STRATUM III. This contained three clay spindle-whorls, the fragment of an axe of polished black stone, akin to Type A in Thessaly, and two saddle-querns.

UNSTRATIFIED FINDS (Pl. XVIII, 4-8). These include a small blade of pinkish stone (4), a stone saw (7), the top of a perforated bone needle (6), a small polished chisel (5) of dark green veined stone with a bevelled edge (Thessalian Type  $\Delta$ , *P.T.*, Fig. 111 b), a small thin bronze plate which may be the flattened bow of a fibula of the same type as that found in Stratum II b, and a slate polisher.

A bored celt (8 a, b) of polished black stone (Thessalian Type E, cf. *P.T.*, Fig. 111 f), broken, was picked up on the surface (8 a, b).

#### (4) ARCHITECTURE

STRATUM I. No traces of foundations appeared. The only evidence of habitation was a lump of clay-walling showing the impress of a wooden beam.

STRATUM II A. Fig. VII shows the plan of the foundations of a room with a rounded end, and a cross-wall running north and south. The parallel wall to the west is probably part of the same house, which was divided into two by a passage. The floor of the passage is at a lower level than the floor of the room, and the cross-wall was built up to the level of the room, as is shown by the three courses at the angle. At the north end of the passage was a recess, in which stood a pithos, with base sunk 60 cm. into the floor. The floor of the recess was probably

on a level with the floor of the room, and consequently there must have been a step down into the passage. The west cross-wall was on a level with the floor of the passage.

It looks as if the room on the east was merely a raised platform, as was conjectured for the contemporary house at Rini,<sup>1</sup> to which ours has a general resemblance. To the south-west of the west cross-wall 20 cm. below, appeared the top of the large pithos, which was sunk into the black earth of the lower stratum. It thus stood in a room opening off the passage, at a slightly lower level.

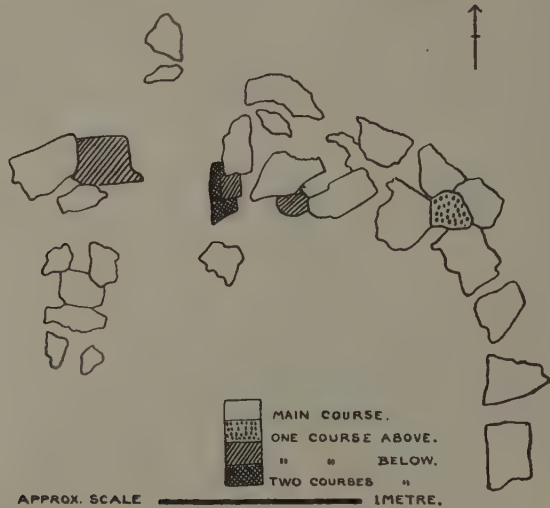


Fig. VII—VARDINO: PLAN OF HOUSE.

A piece of clay-walling with reed-impression was found close to the stones, so that the hut was probably of the wattle-and-daub type.

**STRATUM II b.** Stone remains appeared in three places.

The nature of one set was not clear. The stones were blackened by fire, and ashes lay among them. They did not seem to be part of a continuous layer, and perhaps were a primitive hearth. Close to them lay a charred beam.

A row of large stones in the same trench (A) and at the same level are undoubtedly remains of a foundation wall. A hole to the left was full of charred fragments of a wooden beam.

1. *P.T.*, p. 133.

In the side of Trench B part of a wall of three courses appeared: this was not cleared. Traces of clay-walling with reed-impressions were common in this stratum, and a fragment of a brick also showed reed-impressions.

STRATUM II c. Remains of beams, marked on Pl. VII below the burnt layer, probably belong to this stratum.

STRATUM III. To this stratum perhaps belong a row of dressed stones two courses high, found at a depth of three metres.

Animal bones which occurred in all the strata, include those of the horse, ox, sheep, pig, and hedgehog. In Stratum II b, parts of stag-horns were found.

While the stratification of our mound indicates quite clearly three main periods, the beginning of the first, the end of the third, and the dividing line between the second and third are not so easily determined. That the interval in Trench B (Pl. VII) between the two strata does not show a period of non-occupation, is, I think, clear from the fact that sherds appeared in the corresponding intervals in the other trenches. The top part of Stratum I must therefore belong to the period immediately preceding the early phase of L.H. III which is represented by numerous sherds in the first settlement of Stratum II. This impression is confirmed by the appearance half-way through Stratum I of the wish-bone handle. Now at Lianokladhi this type of handle belongs to the third settlement, immediately preceding the L.H. III period when the site was deserted. At Thermon it is associated with L.H. I and L.H. II wares.<sup>1</sup> In our mound we found one in the middle and one at the top of Stratum I, and one in the interval between Strata I and II.<sup>2</sup> The upper half of our Stratum I should therefore be assigned to L.H. II and III. We thus obtain a date for both our red and grey wares, and can form some estimate of the duration of our whole stratum.

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1. Δελτίον Ἀρχαιολογικόν, 1915, p. 258.

2. It is only in the first settlement of Stratum II that it becomes common. On the evidence of our mound, therefore, it looks as if the wish-bone handle came from south to north, not *vice-versa*.



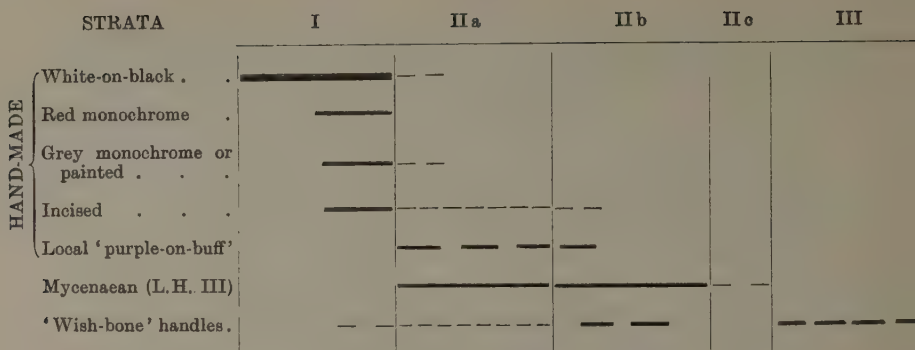


Diagram to illustrate the stratification of pottery.

————— = very common.  
 ————— = common.  
 ----- = fairly common.  
 ---- = rare.

We may assume, as there are no signs of successive settlements or of disturbances of any kind, that the *débris* which constitutes the stratum accumulated at an even rate throughout, so that, if the upper half corresponds to L.H. II-III, the lower half must cover the same length of time, *i.e.* about two hundred years. That is to say, the beginning of our settlement can be equated roughly with the beginning of M.H. II, Orchomenos III, and  $\Gamma$ . 3 wares in Thessaly.

Now our white-on-black style remains unchanged throughout the stratum, showing no signs either of development or degeneration. The finest specimens occur equally at the higher and lower levels. Part of the fine carinated bowl (Pl. IX, 8), technically perhaps the best specimen found, was actually on virgin soil. It is clear that the makers of this pottery arrived with a long tradition behind them, and that they continued to practise their art on the same lines, uninfluenced from without, until one day some catastrophe, perhaps the advent of new settlers of a different race, caused it suddenly to die out.

Where are the antecedents of our white-on-black ware to be sought? At Tsangli in Thessaly the  $\Gamma$ . 1  $\alpha$  1 wares overlap to such an extent with B. 3  $\delta$  wares, that they should be assigned to the second Thessalian period.<sup>1</sup> Now at Orchomenos, Drakhmani (Piperis site), and at Chaeronea, wares

1. *J.H.S.*, 1915, p. 200.

that closely resemble them are also found alongside B.3 wares. It is certain therefore that the white-on-black fabrics in Boeotia, Phocis and Thessaly are related to one another, and in all probability their first appearance in all these districts should be placed at the beginning of the second Thessalian period, long before the date at which our settlement begins. But they do not seem to have been common, and on the strength of the small quantity from Tsangli and the rare fragments from other mounds it is impossible to regard Thessaly as the home of these wares.<sup>1</sup> The antecedents of our ware must be looked for elsewhere.

With regard to our own ware, the abundance and excellence of it (the better specimens are of finer quality than any I have seen from other places) suggest that its home lies somewhere in this part of Macedonia. Now, if I understand Rey aught, his incised style No. 1 and its white-on-black counterpart appear at Sedes in the lowest strata contemporary with, or even earlier than, red-on-white wares which correspond to A. 3 B. wares in Thessaly.<sup>2</sup> Judged from the illustrations, these white-on-black wares bear a very close resemblance to the Γ. 1 α 1 Thessalian and Boeotian type on the one hand, and to much of ours on the other.

If, then, they are really related (as I believe they are), these wares begin earlier in Macedonia than in Thessaly and Boeotia, and if they appear in greater abundance in Macedonia in their earlier stages, as they certainly do in their later, we may legitimately infer that Macedonia is their home. At present the proofs of this abundance are wanting.

The Toumbas of Sedes, Kapoudjilar, and Gouminitch did not, it seems, produce much of them.<sup>3</sup> Fragments from Aivatlî, from Drami-Glava and Topçin, and some from Thrace,<sup>4</sup> indicate, however, that this ware had a wide distribution in this direction. I suggest that the wares in our lowest stratum represent the last phase of a style that had a long duration and considerable vogue, and whose antecedent stages are to be found in the neighbourhood of the Vardar, and that the rare examples found in other mounds in Thessaly, Thrace, or Macedonia itself, are due

1. How long they continued in Thessaly is not certain, as the stratification of the later settlements at Tsangli is confused. In the collection of the British School at Athens are sherds of Γ. 1 α 1 from Tsangli, Drusanadhes, Mesiani Maghula and other mounds. Some of these sherds are extraordinarily close to ours in fabric, but there is no mica in them, so they can hardly be imports from Macedonia.

2. *B.C.H.*, *loc. cit.*, p. 214.

3. *B.C.H.*, *loc. cit.*, Pl. XIII, 4, 8, 11, Fig. 36.

4. Athens Nat. Museum. A tray of sherds labelled 'Thrace' contains several specimens.

in some way to influences emanating from this centre.<sup>1</sup> That a certain kind of ware should last, without much change, for such a long period is not remarkable in Macedonia, where pottery types were notoriously conservative. The incised style No. 2, for instance, which, it seems, arose out of style No. 1, continues down to L.H. III times.<sup>2</sup> The excavation next year of the big mound at Vardarovca, which has a deposit of about 16 metres, will, it is hoped, shed light on the problem.

The discovery of four fragments of graphite-technique ware, typical of Dikilitash and Thracian mounds, at the top of our stratum (which, if our conclusions are correct, must be assigned to the L.H. II period), is interesting. They are clearly imports, and the inference is that the date of settlements where this ware occurs can be brought down to the beginning of L.H. III.

Thessalian parallels to our red, grey, rippled, scraped, or incised wares are not sufficiently close to suggest relationship.

The single sherd of Minyan agrees quite well with the dates we have assigned to our stratum.

The rarity of the local purple-on-buff hand-made ware is remarkable, as, in other parts of Macedonia, it occurs in large quantities before the arrival of L.H. III wares.<sup>3</sup> If our suggestion is correct that our mound lies in an area of which the white-on-black was a specialised product, the absence of the purple-on-buff would be explained. The purple-on-buff is the counterpart of Rey's incised style N. 2, of which the characteristic types are also conspicuously rare at Várdino.

The first two settlements of our next stratum (Stratum II) lasted throughout L.H. III, and the second of the two came to an end simultaneously with it, for just below the thick burnt layer that marks the destruction of the third settlement (Stratum II c) was found the bronze fibula of the same type as that found by Tsountas in houses on the acropolis of Mycenae, belonging to the period immediately before its destruction.<sup>4</sup> Associated as our fibula is with imported Mycenaean pottery, we cannot doubt that it too is an import, and it is a striking illustration of

1. The possibility that the white-on-black wares of Macedonia, in their early stage, are related to the rare specimens of similar wares from Troy I, Yortan, Besika Tepe, and other Anatolian sites should not be overlooked, but, as I have not seen any of these sherds, I cannot speak of them. Wace and Thompson regard the comparison between the sherds from Troy I and F. 1 a 1 from Thessaly as dubious. Nor does there seem to be relationship between our wares and the Kamares ware of Crete.

2. *B.C.H.*, *loc. cit.*, pp. 214, 229.

3. *B.C.H.*, *loc. cit.*, p. 229.

4. See Montelius, *La Grèce préclassique*. Pl. 18, 3, and for examples from Crete and Thebes, *ibidem*, 5, 6, 7.

the distance to which the influence of Mycenae extended in the last days of her power.

Before that influence had entirely passed, it seems that a third settlement had begun on our mound, of which almost the only remains are the ashes that mark its burning, and the fragments of a bowl of Mycenaean shape lying in them. How long this settlement lasted we cannot say with certainty, as in Trenches B and G, our only reliable sources of information, there was no evidence of stratification. But the appearance of a new type of pottery, the bowls with corrugated rims, almost immediately above the burnt layer, seems to show that it did not last long. The traces of foundation walls appearing in Trench F, 30 cm. above the level of the layer of ashes (Pl. VII), may indicate the general level of *débris* of this last Mycenaean settlement, on which the new arose. The depth of this new stratum, if we regard the pithos *in situ* as Hellenic, is not more than two metres. Its pottery is of that type that is generally called Iron Age.

The jugs with cut-away neck and the grey wheel-made wares seem typical of a culture—if so it can be called—which was diffused throughout Macedonia in the age succeeding the Mycenaean, and which is represented by the finds from Chaučitz, Pateli, and other places.

The date suggested (about 1100 B.C.) by Casson for the beginning of this culture at Chaučitz is thus established by the evidence of our mound, where all the same types of pottery as at Chaučitz are represented in a stratum which follows closely on the last Mycenaean settlement. Various analogies to the pottery from the second seventh city at Hissarlik,<sup>1</sup> notably the incised tangential circles, confirm this dating.

As the various types, corrugated bowls, twisted handles, ribbed handles, jugs with cut-away neck, appear at all levels within the stratum, it is not possible to trace any development or change in the pottery. But there is no reason why they should not have existed side by side down to Hellenic times, when, to judge from the rarity of Hellenic sherds, the mound—as a settlement at least—ceased to be occupied. The lower date (about 500 B.C.) suggested by Casson for the Chaučitz cemetery, may well be approximately correct for Várdino as well.

The fact that a fragment of 'sub-Mycenaean geometric' (picked up on the surface (Pl. XIII, 23) is part of a jug with cut-away neck, seems

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1. Troy, *Sammlung*, 3491, 3554.



to show that the painted and unpainted specimens of these jugs are related and contemporary. The same is probably the case with the ribbed handles, which, as was noted, are found on 'sub-Mycenaean' vases as well as on geometric ware of Greece proper and Cyprus. But the whole question of the relation of all these wares is still obscure.

To sum up : if we assign the end of the last real settlement to about 500 B.C., the period of human habitation at Várdino lasted about thirteen hundred years. The unbroken continuity of the coarse-ware types throughout the period<sup>1</sup> shows that an element in the population remained the same. Whether the changes in the types of fine pottery indicate racial changes in the ruling classes is not clear. The abruptness, in each case, of these changes looks as if they do.

The rarity of weapons and of fortifications in the first two strata shows, however, that the place was not held as a military post. It was no more than the small village of a pastoral people who lived, it seems, by hunting the stag or wild boar, which still ranges the woods near by in the Vardar valley.

During the first period the relations of these people with others were, I think, strictly local, *i.e.* with those parts of Macedonia that lay to the south and east, and did not extend much beyond the Struma. There are no traces of direct connection with the north in this or the succeeding period, and this may be due to the geographical position, which probably lay, as we saw, off the main north-south route.

When the second period begins our settlement is in contact with the Mycenaean world. Is the abrupt appearance of Creto-Mycenaean wares an echo of the tradition that the opposite bank of the Vardar was colonised by Cretans ?<sup>2</sup>

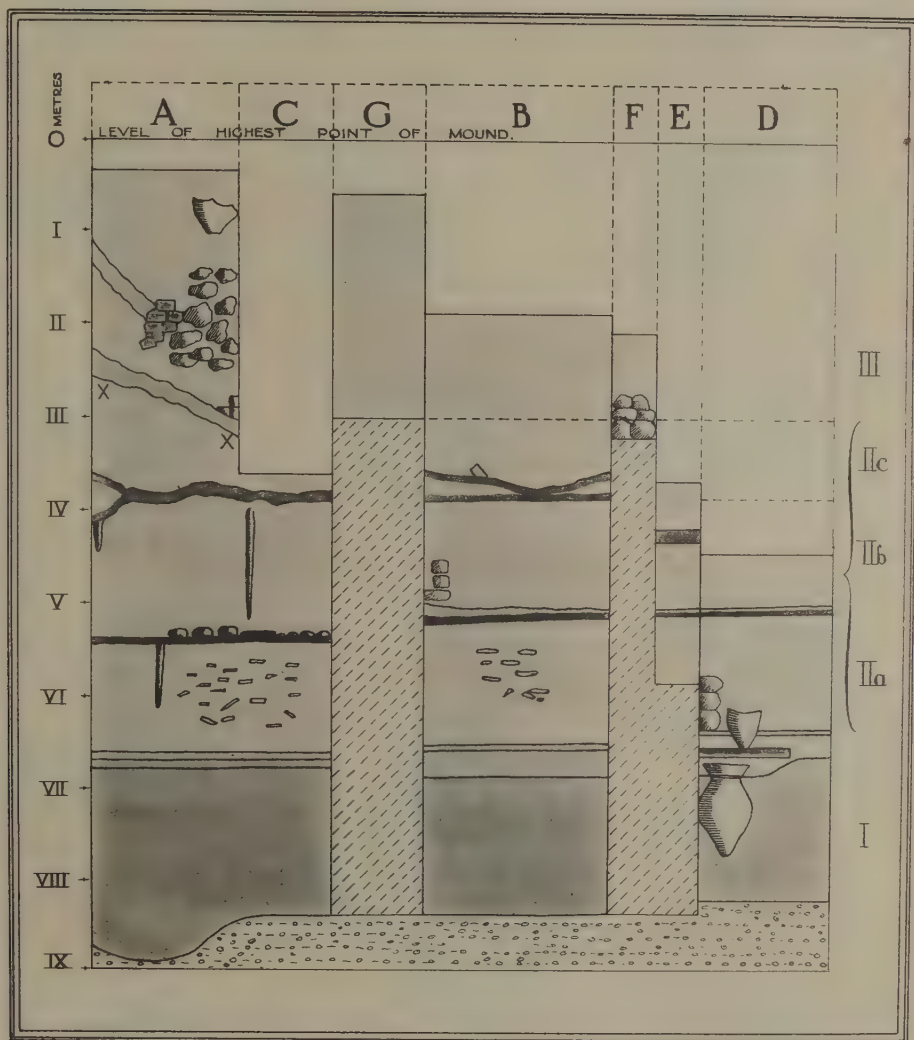
The complete destruction of the last Mycenaean village may well have occurred about the time of the Trojan War, and we may indulge the fancy that among Priam's allies from the Vardar,<sup>3</sup> the folk of our village were summoned to take part in the Great War. Perhaps, before they left, they burnt their homes with their own hands, and when they returned, if any of them did return, a new era had begun in Macedonia.<sup>4</sup>

1. That this continuity was preserved even in the third stratum is shown from the shapes of bowls and the wish-bone handle.

2. Strabo, VII, Frag. 11.

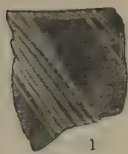
3. Homer, *Iliad*, ii. 348-350.

4. This year's campaign at Vardarovca, where an undisturbed Iron Age Stratum has been found immediately above the Mycenaean Stratum, confirms these conclusions.



VARDINO 'TOUMBA.' SECTIONS THROUGH TRENCHES A-G.





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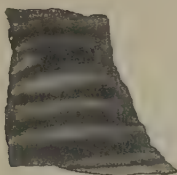
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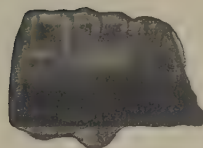
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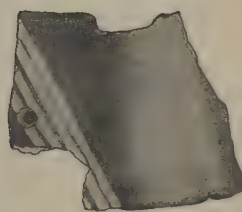
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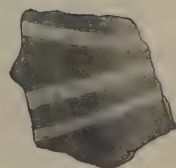
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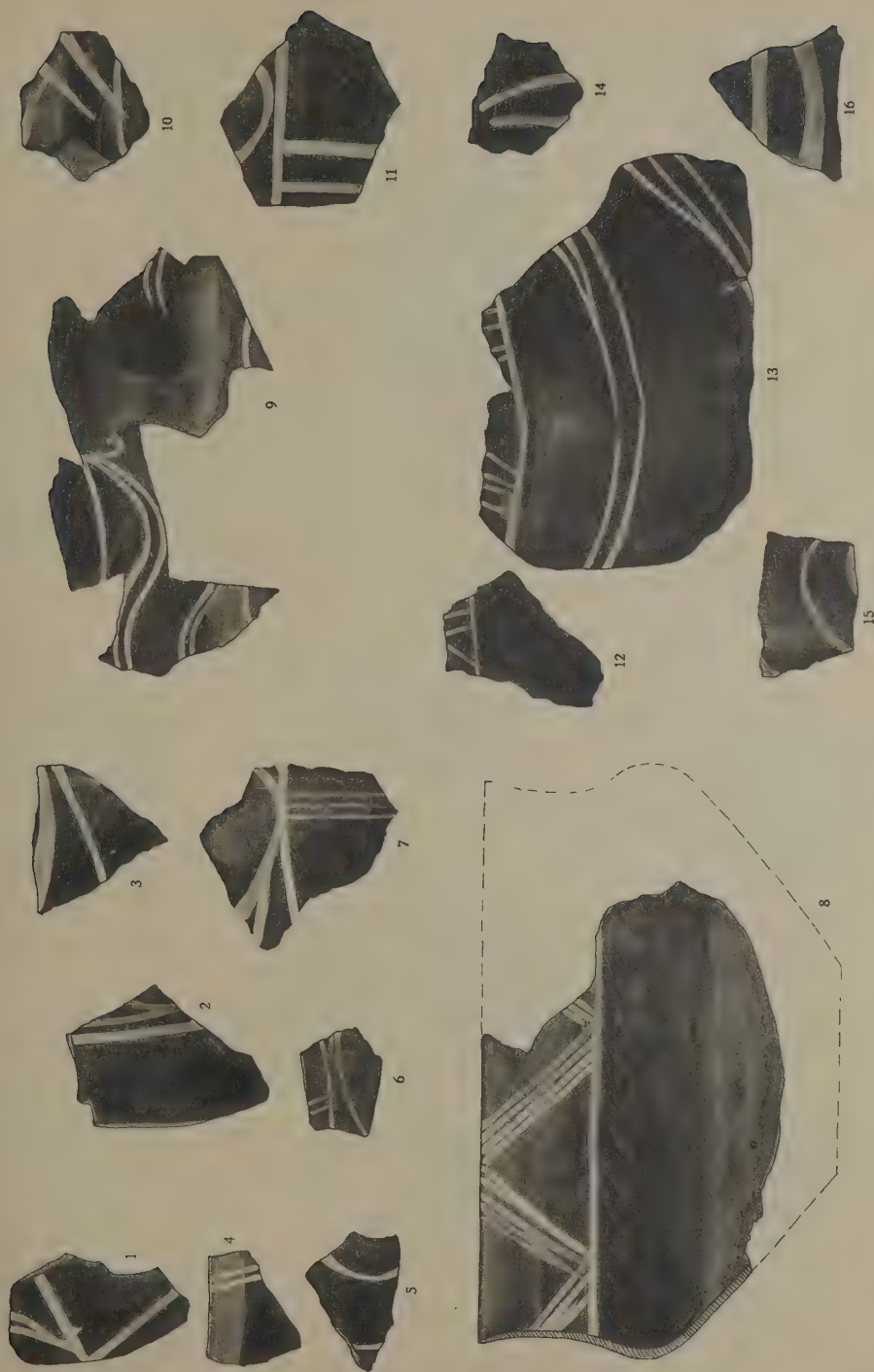


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POTTERY FROM VARDINO.







POTTERY FROM VARDINO.

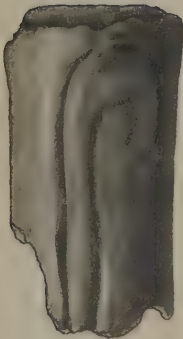




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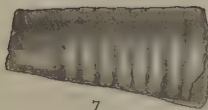
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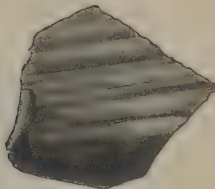
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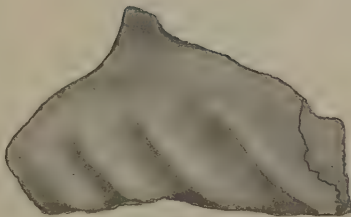
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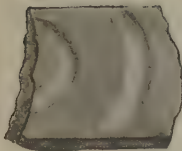
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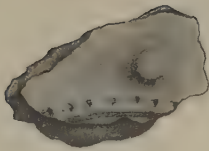




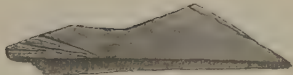
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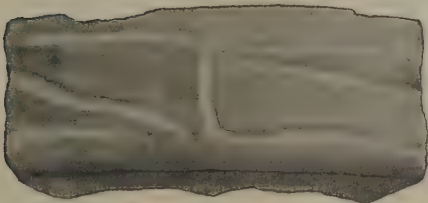
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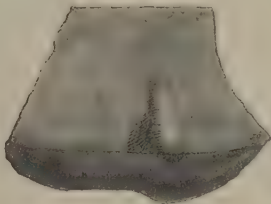
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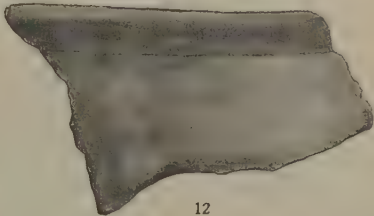
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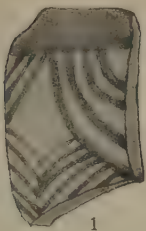
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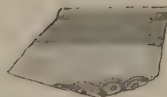




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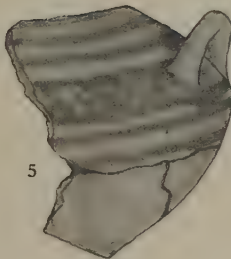
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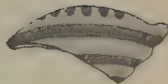
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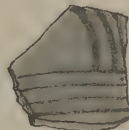
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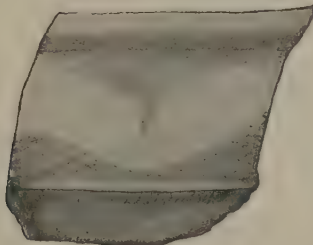
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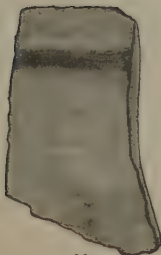
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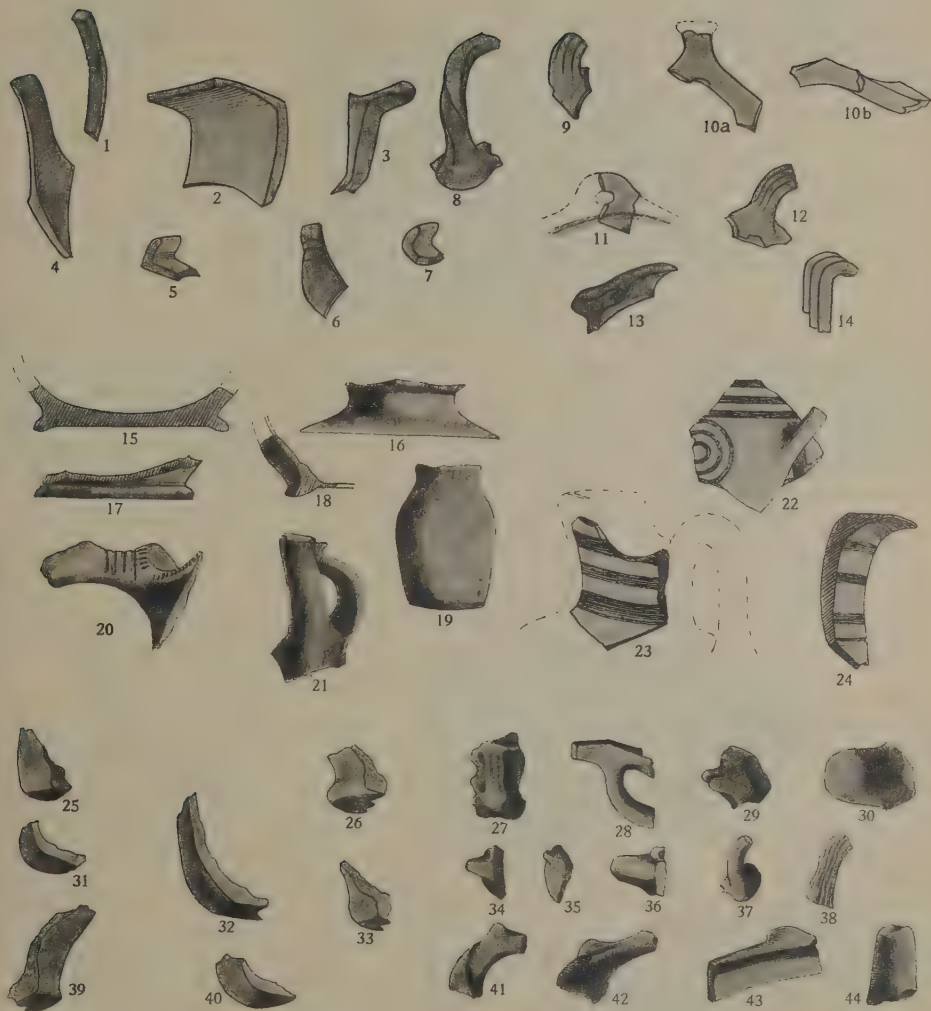
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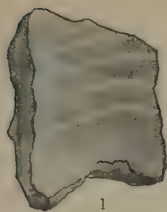






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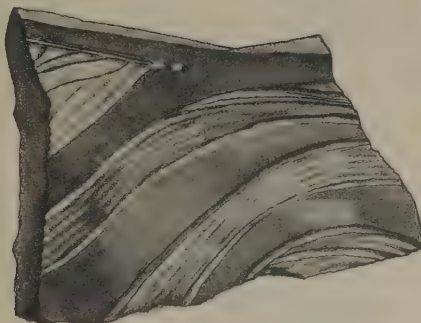




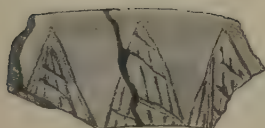
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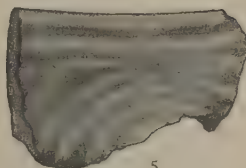
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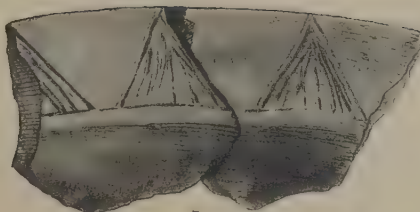
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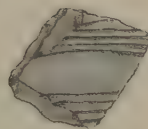
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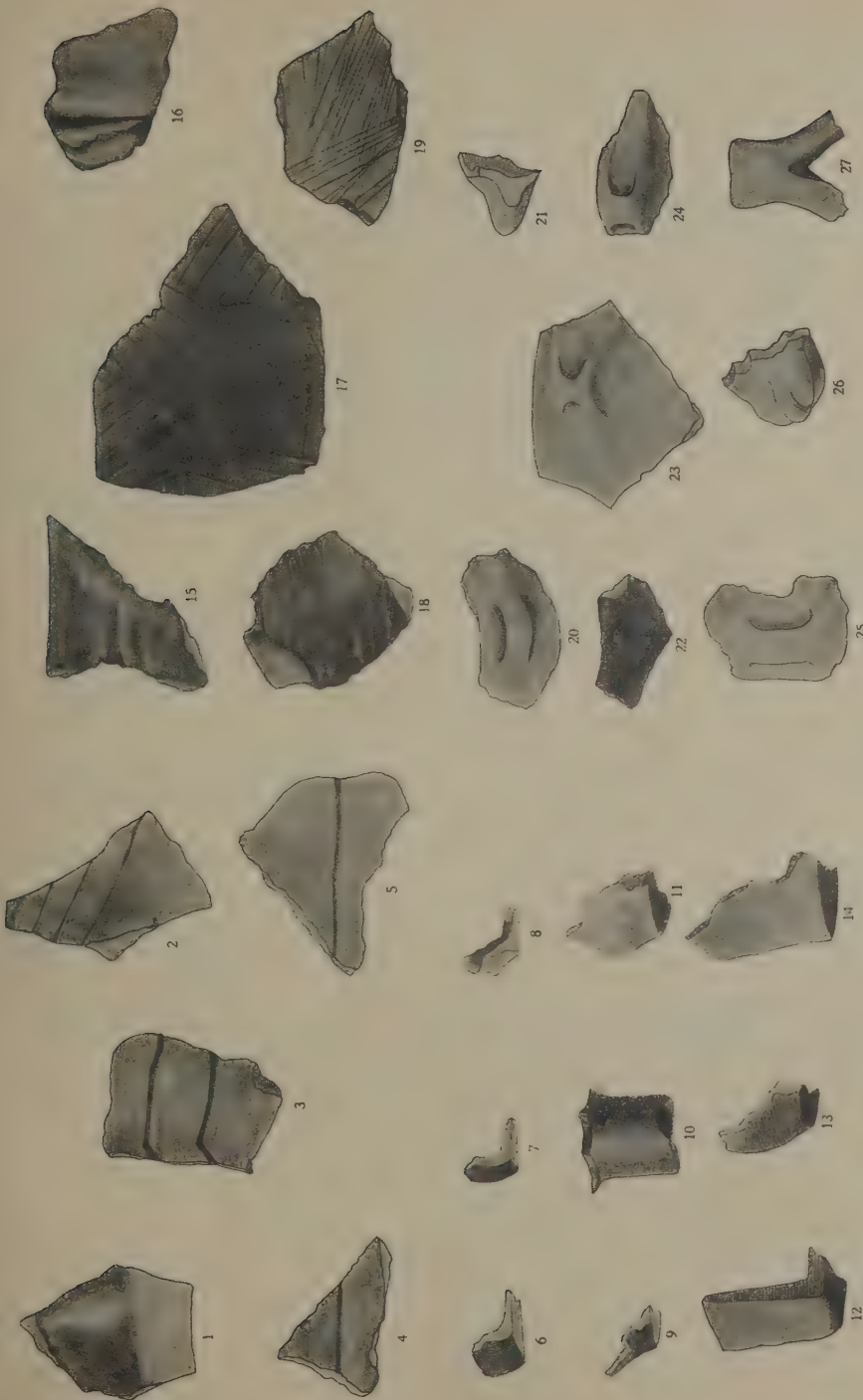


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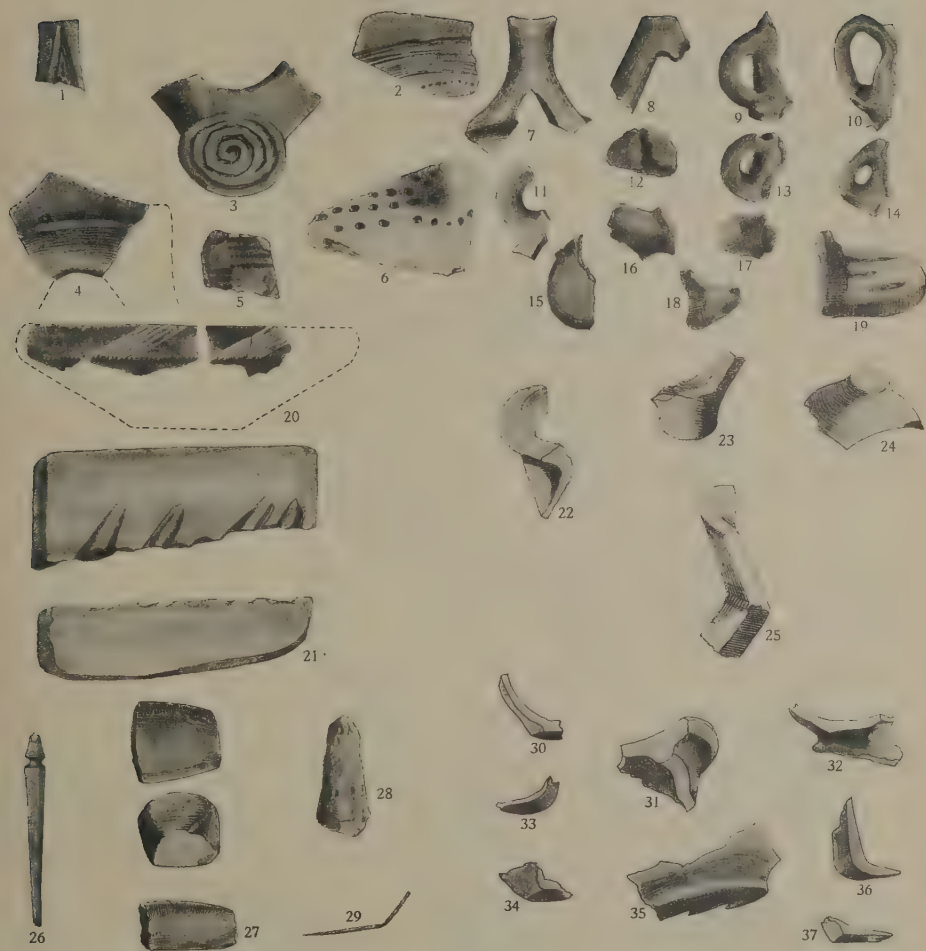






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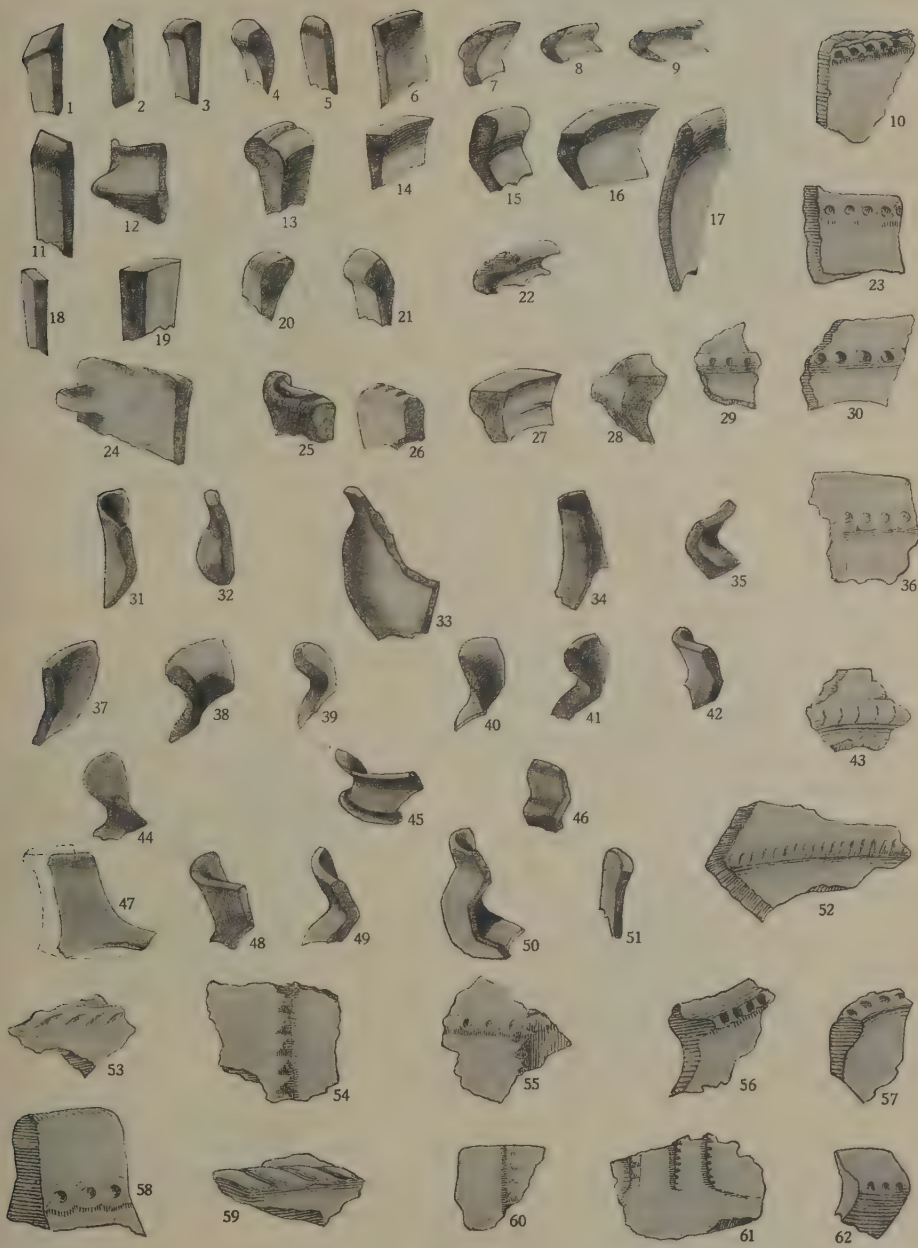




POTTERY, ETC., FROM VARDINO.

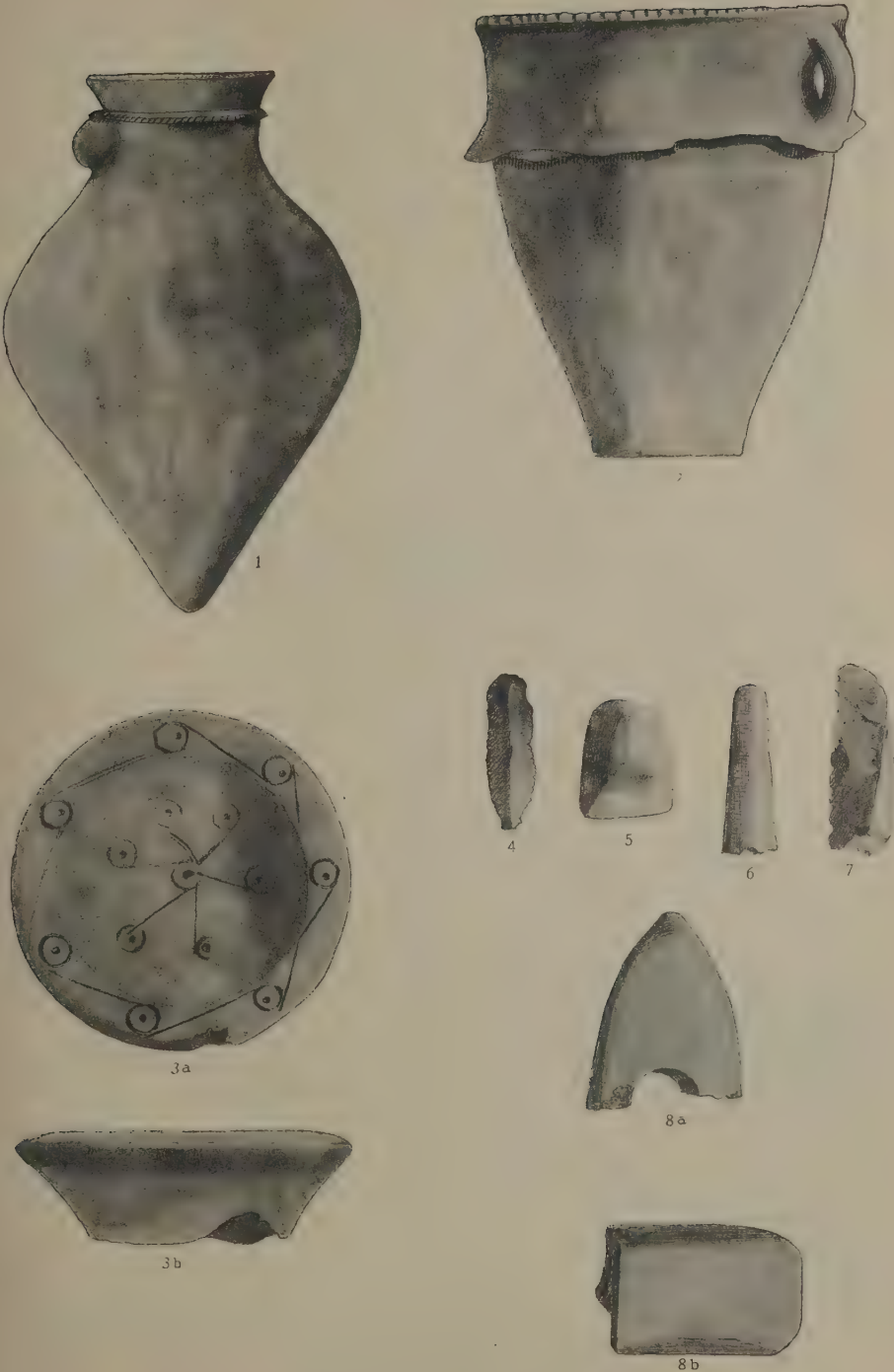






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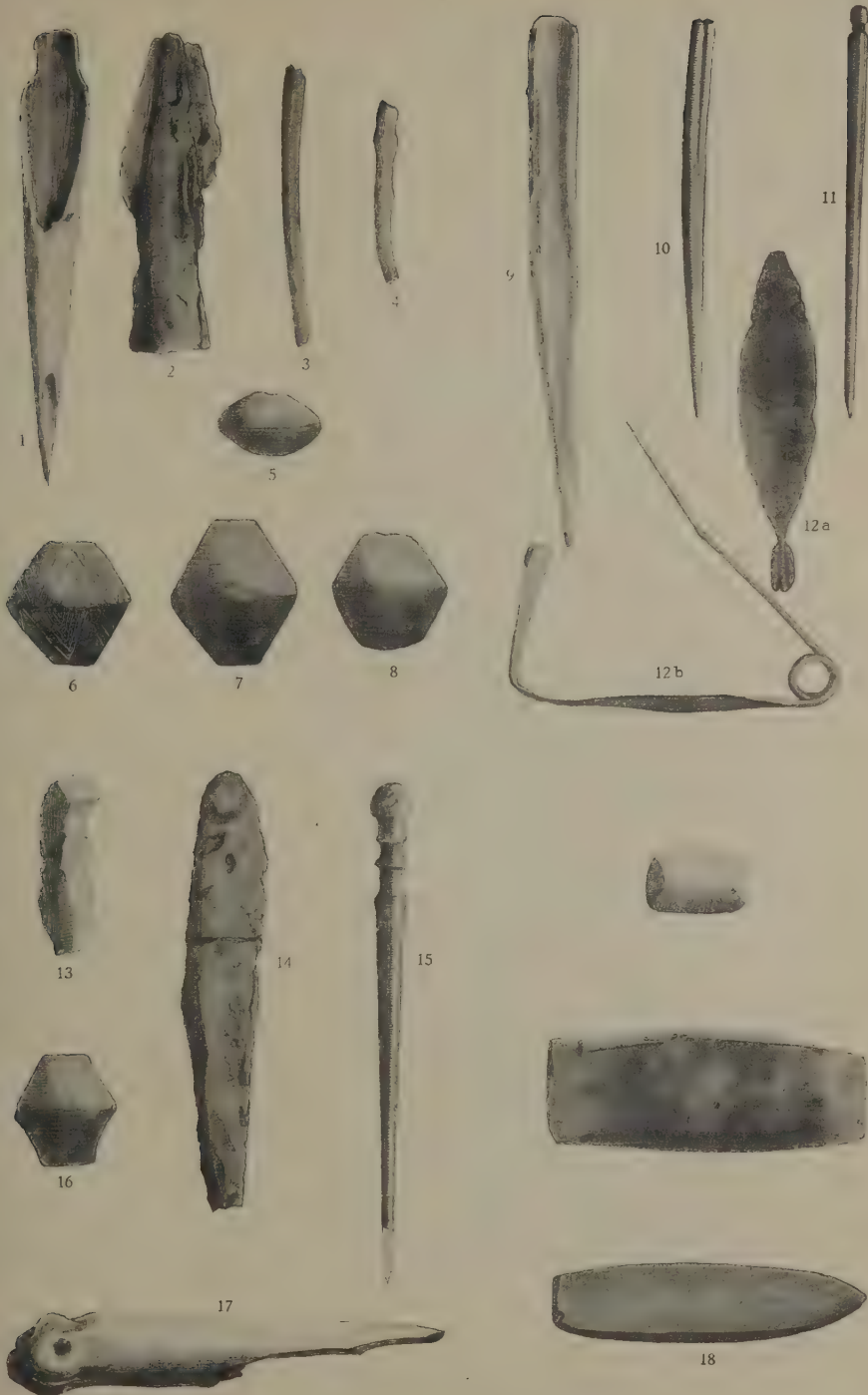




POTTERY AND STONE IMPLEMENTS FROM VARDINO.







BONE IMPLEMENTS, ETC., FROM VARDINO.



## REVIEWS

*The Exempla of Jacques de Vitry.* THOMAS FREDERICK CRANE. (Folk-Lore Society, 1890.) Reprinted 1923, pp. xv+303.

THE Folk-Lore Society is to be congratulated upon the reprint of this book, which of late years it has not been easy to procure. Professor Crane may also be congratulated, for the number of works which after thirty years will stand the test not of a new edition, but of a reprint, must be small indeed. It is true that I have not seen the latest German works on these *exempla* (Frenken, Munich 1914, and Greyen, Heidelberg, 1914), but even if they contain additions of detail I cannot think that they in any way supersede what is a classic of its kind. It was indeed some time since I had done more than turn up Crane spasmodically for purposes of reference, and it was a real pleasure to rediscover the soundness and excellence of the introduction and notes.

Jacques de Vitry, born towards the close of the twelfth century, died about A.D. 1240. A popular preacher of great power, his talents were directed to rousing Christendom first against the Albigenses and then against the Saracens. He became bishop of Acre, and was a leading spirit in the disastrous attack upon Egypt, 1218-1221, and was present at the capture and at the surrender of Damietta. The illustrative anecdotes from his popular sermons were collected probably by others after his death, and became a principal source of the later collections of pulpit wit and allegory. The history of this literary genre up to the fifteenth century is discussed with great learning in the introduction. The continuation of the story from the point where Professor Crane breaks off is now to be found in Bolte's fine edition of Pauli's *Schimpf und Ernst*, Berlin, 1924, and the two books between them have made it admirably easy to control this important but voluminous popular literature. Throughout Crane's notes the reader will, of course, be wise now to consult Bolte's edition of Pauli in place of Oesterley's, which it has completely superseded. Fortunately there is no difficulty, for the references are to the numbers of Pauli's stories which remain the same.

The sources of our stories are various; some of them are ultimately oriental, some classical, some are drawn from contemporary popular life and some from the author's own experience. There is, for example, the accent of realism in the example of the wicked merchantmen with whom Jacques took passage. 'In tempestate valida cum iam mortis periculo imminente credebant se nullo modo posse evadere incipiebant timere et

lugere et peccata confiteri et cum Deum invocare debuissent, ipsi vestimenta sua scindebant et crines laniabant nihil aliud dicentes nisi *ve mihi sive vai me* clamantes. . . . Cessante tempestate eodem die ad consueta redibant visitantes meretrices suas, que in sentina latitaverant et more solito biscoctum peregrinorum et cetera victualia furantes et quibusdam subtilibus instrumentis quasi imperceptibiliter vegetes perforando vinum extrahebant et quaecumque poterant absque timore Dei peregrinis auferebant.'

One of the main interests of this collection for students of popular stories is the fact that in it the occidental forms of many oriental tales make their first appearance in European literature. Reading through the collection as a whole, I am particularly struck with the great use made by Jacques of *Barlaam and Josaphat*, that curious work possibly by John of Damascus, but certainly to be attributed ultimately to Buddhist sources.

Crane's notes are learned and useful. That they are primarily, though not exclusively, concerned with the history of the stories in mediaeval European literature is a virtue rather than a fault. The failure of most commentators is the insufficiently exhaustive study of any particular field, although speculations as to origin must remain wild and worthless until the history of the stories has been traced in detail. Upon the basis of Crane's excellent work there is still perhaps room for further investigation. I noticed one or two instances in which the notes might be elaborated with profit by a little digging into either classical or oriental literature. Perfection, however, is unattainable, and to grumble at a very fine piece of work is but thankless ingratitude.

W. R. HALLIDAY.

*The Cambridge Ancient History.* Edited by J. B. BURY, M.A., F.B.A.,  
S. A. COOK, Litt.D., F. E. ADcock, M.A.

Vol. I, Egypt and Babylonia to 1580 B.C. (1923).

Vol. II, The Egyptian and Hittite Empires to c. 1000 B.C. (1924).

Cambridge, at the University Press (35s. each volume).

The general demand for a History of this character has been shown by the fact that the first volume has already reached a second edition. It may be noted that for the benefit of those who had already purchased the first edition a list of the more important corrections and additions made in the second edition of Vol. I is issued with Vol. II as a separate slip, which can be pasted into the first volume. This is a concession seldom made to the purchaser of a first edition, and it is to be hoped that similar additions to earlier volumes will be issued as the work progresses. The arrangement of the materials in sections by different hands was, of course, inevitable. The editing, however, is good, and there is little repetition. Some mild researching into the early



history of the Hittites has shown the value of the cross-references and the thoroughness of the index. The student will also realise the advantages of the bibliography appended to each chapter, although it can hardly be said that this compensates for the lack of footnotes. To take a single example, the allusion to the theory that Troy possessed a fleet before the Trojan War obviously requires a reference on the page to the article by Myres and Frost in *Klio*.

Apart from the specialist in each subject, the general reader of these two volumes will, presumably, be the student of Biblical or Classical history. To each of these the volumes offer an ample opportunity of acquiring a knowledge of the background of his own study, but since Ancient History in our schools and universities means for the most part the history of Greece and Rome, it is pardonable if the two volumes are looked at now from this point of view. Here it may be said that in a subject in which only a limited part can be taught in detail, the whole background of European history is set forth in a condensed, and, in spite of condensation, generally clear form. The volumes therefore fill a real need both for the student and the teacher.

Naturally, for chronological reasons, Greece and Rome figure little in the first of the two volumes. There is Mr. Wace's chapter on the Early Aegean Civilisation, continued in Vol. II by his section covering the Late Minoan and Mycenaean period down to the beginning of the Iron Age. His careful synthesis will be of great use in co-ordinating our scattered knowledge of the Helladic periods, until he or another gives us an authoritative and comprehensive study of the part which the mainland of Greece played in the development of the Aegean culture. Most of the remainder of the volume concerns rather the student of Biblical History and the professed orientalist, and the present reviewer will not attempt to criticise where he has learned. Like the general reader he has been fascinated by the two introductory chapters, but may be allowed to utter a word of caution against the strength of the wine and its possible effect on weak heads. It is unfortunate that space could not be found for a companion chapter to this account of the physical and cultural development of the human race. As a part of the background of Ancient History the intellectual development of man is at least as important as these. It is true that this aspect of man's development is not neglected in the sections devoted to particular areas, and the chapters on Egyptian Life and Thought, and the Age of Hammurabi deserve to be widely read; but a general account of the bearing of recent anthropological studies on history, on the lines perhaps of the section in Meyer's *Einleitung*, would have been a valuable addition to this volume. Space perhaps could have been found for it by the omission of much of the chapter devoted to the History of Exploration and Excavation, which covers ground made familiar to English readers by Michaelis' *Century of Archaeological Discoveries*, a book which is not mentioned in the bibliography attached to chap. III.

In the second volume both the student of Biblical History and of the Classics will find that the narrative, having completed the background, approaches to the foreground of his own studies. For the former the history and culture of the oriental empires is brought down approximately to the year 1000, and includes chapters on Syria and Palestine in the Light of External Evidence, and on the Rise of Israel. For the classical student there are chapters on the Achaeans and the Trojan War, on Homer, the Dorians, Hellenic Settlement in Asia Minor, the Western Mediterranean, and on the Religion and Mythology of the Greeks. The last, in a short space, gives an extremely lucid account of pre-Hellenic and Hellenic worship and cult, and should serve as a valuable introduction to the whole subject. It must be confessed with regard to some of the other chapters in this volume that compression often leads to confusion in the presentation of evidence, and the reader will often feel that a deal of theory is expressed in a somewhat dogmatic fashion. It is only occasionally that danger signals are raised, and the absence of footnotes renders detailed discussion of arguable matter almost impossible. One of the defects of the volume is the play made with racial names. 'Caro-Lelegian' may be a suitable title for the pre-Hellenic inhabitants of Western Asia Minor, but when we are told on p. 16, on the basis of the theory that place-names in *-ssos* and *-nda* are Carian, that there must have been a great influx of Carians into Pisidia, one feels that it is advisable to examine the meaning of the label 'Carian' in the original hypothesis. Will the Hivites also henceforward figure in discussions of the Achaeans as the result of the remarks on p. 537? A contrast to these speculations is afforded by the careful and guarded account of what is known of the monuments and history of the Hittites, but it is to be regretted that, instead of the rather doubtful speculations on the ethnology of Asia Minor with which the volume opens, we could not have had some account of our present knowledge of the languages of the country and particularly of those revealed at Boghaz-keui. There is an excellent summary in the new *Reallexikon der Vorgeschichte*, which appeared last year, but many historians would be glad to know the views of English philologists on some of the theories emanating from Berlin.

H. A. ORMEROD.

*A Sumerian Reading-Book.* By C. J. GADD, M.A. Oxford, 1924.

The student who desires to acquaint himself with the curious agglutinative language of the early inhabitants of Babylonia has at length been supplied with a book which should amply fulfil his requirements. Mr. Gadd's book is designed as a companion to, or rather a continuation of, the late Professor L. W. King's *First Steps in Assyrian*, and contains a concise, practical analysis of what is certain as to the grammatical rules, a selection of reading passages in the original cuneiform, with full

transliteration and translation, a list of transcriptions, and a very serviceable vocabulary. The reading passages have been carefully selected so as to include a specimen of every kind of text which can at all claim consideration as literature, while offering matter suitable for a beginner instructing himself; that is, there are few passages in the book—though a few, in our present state of knowledge, there must necessarily be—where doubts need be entertained as to the reading or meaning. Above all the merit of the book will for many consist in the fact that the translations, while literal, are intelligible and readable, rare qualities in translations from Sumerian into English. The way of the learner has also been smoothed by the rejection of diacritical marks in transliteration for a system of index figures, in pursuance of the policy recently advocated by M. Thureau-Dangin. Finally, the beginner will be glad to avail himself of the brief but very helpful grammatical notes on the texts. Our thanks are due to the Clarendon Press for undertaking to publish this work, and for its excellent print and format; a very considerable service has thereby been rendered to many students, present and future. Of misprints, it may be well to note that on p. 70, l. 51 *kar* has lost a wedge, and in p. 81, l. 14 read *la-ba-sig* for *a-ba-sig*. On the doubtful passages, p. 69, l. 36 and p. 92, l. 20, some light has been thrown by Langdon, Weld-Blundell Collection, Vol. I, Pl. VI, Col. 1, 35, and Pl. V, l. 18. As to the deity *Nin-abuhadu* (?) (p. 103, l. 10), who also occurs in proper names, is it possible that we have a transposition, and that the name should be read *Nin-ahakiddu*, an earlier form of *Nin-ahakuddu*?

SIDNEY SMITH.

*The Vaulted Tombs of Mesará: an Account of some early Cemeteries of Southern Crete.* By STÉPHANOS XANTHOUDÍDES, Ph.D., Ephor-General of Antiquities in Crete; translated by J. P. DROOP, M.A., Charles W. Jones Professor of Classical Archaeology in the University of Liverpool, etc. With a Preface by Sir ARTHUR EVANS, F.R.S., etc. The University Press of Liverpool; London, Hodder and Stoughton. xx+142 pp., Map, and 62 Plates.

This handsome volume is one for which author and translator deserve our warmest thanks, and the enterprise of the publishers cannot be too highly praised. The account by Professor Xanthoudides of his important excavations of a group of early cemeteries in Southern Crete is presented to English readers—indeed to all readers, for it is nearly all totally unpublished material—in a most attractive form, and Professor Droop's translation could not be improved upon.

Sir Arthur Evans contributes a preface (pp. v-xiii), in which he calls attention to some of the most striking of the finds and some of the most important of the conclusions to be drawn from them, with the wealth of learning and suggestive comment which we expect from the *doyen* of

Minoan archaeology. The author gives us in Chap. I a summary of his excavations in the Mesara district from 1904-1918, and then in eight successive chapters deals in detail with the various sites, their architectural remains and the objects found in them, adding a final chapter entitled 'Interpretation,' and in a brief Appendix calls attention to the curious similarity in construction between the Minoan vaulted tombs of Mesara and the stone-built dairies and cheese-stores built by the modern Cretan shepherds on Mount Ida, whose foot-hills bound the plain on the west. Then, after an admirably-arranged Index come 62 plates, illustrating remains *in situ*, plans of tombs, and objects found, the last-named partly from drawings by M. E. Gilliéron and partly from photographs, which reach an uniformly high standard of excellence, and should effectively silence any premature complaint as to the price of the book (3 guineas). The map which forms the frontispiece shows one exactly what one looks for.

The Mesara plain, in or overlooking which are the cemeteries here described, is one of the most fertile as well as picturesque parts of Crete, being drained by the Hieropotamos, whose course is nearly due westward until it reaches the sea. The Palace of Phaestos and the Villa of Hagia Triada stand on rising ground above its left bank, about four and three miles respectively from the mouth, and the cemeteries here described lie mostly south of the river, and some high up among the hills on that side, at about an average of fifteen miles inland. Amid these attractive surroundings there sprang up not later than the third millennium B.C. the settlements, of which on the whole scanty remains have alone survived; it is from the cemeteries belonging to them that we have obtained, thanks to Dr. Xanthoudides, most of our knowledge of the civilisation to which they attained in Early Minoan times, for it is to this era above all that the tombs belong, though some belong, in their later phases, to the first Middle Minoan period.

The tombs were of the true 'bee-hive' type, built of rough stones set in clay, and, considering their early date, surprise us by their size. Thus the smaller tomb at Platanos was more than 10 metres in diameter at the base, and the larger exceeded 13 metres, being in fact less than a metre smaller than the 'Tomb of Clytemnestra' at Mycenae, and it is likely that, as there, the height of the Mesara tombs equalled their diameter. Unlike these royal sepulchres, the Cretan tombs were built for general use, and some contained traces of interments numbering more than a hundred. Their distinguishing structural feature is the rectangular ante-room or walled porch, seldom higher, where preserved, than the doorway, put in front of the entrance, and probably reproducing a feature of the dwellings on which these tombs were modelled. Sir Arthur Evans shows the importance of this element as a link with types of structure originating in North Africa.

Why fires should have been lit in the tombs themselves, proof of which is preserved in plentiful traces of burning, is not an easy question



to answer; for in the first place we must reject the suggestion, as the author wisely does, that the bodies were in any way cremated. 'Mainly designed for purificatory purposes' is Sir Arthur Evans's explanation of the practice. May we go further, and suggest that the purification took place each time that an earlier group of interments was displaced to make room for a new one, that it was, in fact, a ritual 'house-warming' for the latest arrivals? This re-usage is a constant feature, and accounts for the rarity of precious metal among the earlier groups, as well as for many anomalies in the association of the objects found.

Of the finds themselves, the plates give all that is needed to supplement the descriptions, which are commendably succinct and free from obscurity. (Is it the translator's happy fancy to which we owe the comparison of the figure on the ivory seal (Pl. IV, 528) to a tailor's fashion-plate?) The value of the inventory of finds is enhanced by the lavish citation of analogies for many of the objects, alike from Cretan sites and, where possible, from Egypt. We cannot stop to call attention to the range either of materials represented or of objects which they comprise, but among the most important and fascinating are the ivory seals and the small vases of coloured stone, both of which were plentiful (Pl. XII, which shows some of these in their original colours, is a pure delight); nevertheless they exhibit a slight falling-off in comparison with the splendid series found by Mr. Seager at Mochlos, which are actually of slightly earlier date.

The point which above all deserves emphasis is the cumulative evidence which the finds give us for overseas relations in Early Minoan times, above all with Egypt—an intercourse which can be now traced back to pre-dynastic times (cf. the summary on pp. 128-130). Sir Arthur Evans has repeatedly and justifiably emphasised this connection as regards finds—in particular some recently discovered stone vases—at Knossos, and it is a welcome confirmation of the constancy and range of the intercourse when we find so many proofs of it among the relics of the common folk of the Mesara plain.

We note singularly few lapses in typography, but the following should perhaps be recorded, should a second edition be in contemplation; to the list of *Errata* in the Preface, add:—p. x, l. 16, cynocephalus; and on p. xii, l. 28, 4 ft. 4 ins. is an obvious mistake for 5 ft. 4 ins. (as on p. 127). In the text, on pp. 35 and 36 punctuated seems unusual (or is it my ignorance?); on p. 68, note 3, T. Svoronos should be J.; two breathings are missing from note 1, p. 55, and one from note 7, p. 129, and *Scuola* has dropped out from note 2, p. 105.

These are trifles, of course, but why grudge the reviewer his puny *ἀγώνισμα εἰς τὸ παραχρῆμα*, when in fact it can but emphasise by contrast that in Minoan archaeology this book is a *κτῆμα εἰς αἰ.*

A. M. WOODWARD.



*Saxo Grammaticus.* By OLIVER ELTON. (The Folk-Lore Society.)

A very cordial welcome must be extended to the issue by the Folk-Lore Society of a reprint of Professor Elton's translation of the first nine books of the *Danish History of Saxo Grammaticus*, originally issued some thirty years ago, and including some notes on 'Saxo's sources, historical methods, and folk-lore,' by York Powell. As a rule one may be content to leave scholars to study source-books of this kind in their original language, but Saxo's Latin is of so peculiarly difficult and rhetorical a kind that a translation is welcomed even by the scholar, especially when it is of so excellent and competent a kind as the present one. That difficulty arises in part from Saxo's determination to write finely, but it is also due to a large extent to more honourable causes. Saxo is again and again keeping as close as he can to some ancient heroic lay, he is intimately conversant with the difficult poetic language of the old Scandinavian poets, arising largely from their liberal use of 'kennings,' which often tended to be far-fetched, and a good deal of what seems to us to be somewhat stilted and unnatural phraseology is the result of his attempt to reproduce in Latin prose the words of his poetic original. How literal he was, is clearly seen in the reconstructions of the old songs which were made a few years ago by the great Danish scholar and folk-lorist, Axel Olrik. The great songs of Biarki and of Starkad have suffered far less than one would have thought possible in their transmission through the Latin of Saxo.

Since this translation was first published, interest in the subject-matter of Saxo has continually increased, and many other scholars beside Olrik have drawn upon it. In the study of *Beowulf*, we have realised how important are, amongst others, the stories of Uffo, Roluo Krake and Starkad if we are to understand aright the stories of Offa, of Beowulf himself, and of the Ingeld-Froda episode. Or, in an entirely different field of study, Sir Israel Gollancz has worked out the story of Hamlet as we find it in Saxo and in the *Ambales-saga*.

The further our study of Saxo goes the more we realise how closely he was in touch with the genuine traditions of his day, and how little, if anything, is due to his own invention. No other European nation has had quite the same luck in the preservation of its ancient sagas and traditions in a twelfth century version, which stands so successfully any critical examination to which it may be subjected. Geoffrey of Monmouth may have exercised more influence on English literature than Saxo did on Danish or any other literature, but his work, so far as the student of legend and folk-lore is concerned, stands on a far lower level of interest.

A. MAWER.

*Babylonien und Assyrien.* Band II. By BRUNO MEISSNER.  
vii + 494 pp., 21 plates, 2 maps. Heidelberg, 1925.

The second volume of Professor Meissner's 'history of civilisation' of Babylonia deals almost exclusively with religion. Thus we have chapters on 'The Pantheon,' 'The Priests and Cult,' 'Cosmology and Theology,' 'Religious Literature,' 'Magic,' 'Divination,' 'Medicine,' 'Ethics and Morality.' Only the two chapters on 'Philological and Historical Science,' 'Physical Science and the Exact Sciences,' deal with matters which are not immediately connected with religious beliefs. For the purposes of his book Professor Meissner has been compelled, as he truly remarks, to split up that which was for the Babylonians a whole; and this entails a regrettable, though doubtless unavoidable, amount of repetition. In one respect indeed, and that a most important one, the book will fail to serve the purpose for which it is presumably intended, to act as a reliable authority for the general reader. In no part of this book is there a consecutive account of the mythology; and even the arduous labour of looking up scattered references will hardly give a satisfactory view of the myths of a people who explained all things from the origin of the world to the origin of a pain in the eye by telling stories about the gods. It is true that the principal myths and some references in magic are mentioned in different chapters; even so, the important Atrahasis myth is barely noticed. This defect in the mechanical arrangement of the book might well be corrected in a second edition.

In general the book may be described rather as a compendium of facts with references than as a 'history of civilisation'; it is a work for reference, not a book to read, and few enlightening ideas enable the reader to take a general point of view. The value of the work is, naturally, not impaired by its character. As a storehouse of fact culled from work scattered in many books and innumerable journals, Meissner's volume is likely to remain unrivalled for many years. The references are exceptionally valuable; but it should be remarked that they do not always prove the point at issue. Thus in discussing the power of the priesthood the writer says (p. 60), 'in den Thronwirren nach Neriglissars Tode gelang es ihnen sogar, einen der Ihrigen, den Priester Nabonid, auf den Thron zu bringen,' for which a reference is quoted (*V.A.B.*, IV, 276, V, 1 ff.), which certainly does not prove that Nabonidus was a priest, or succeeded to the throne owing to the priests, but only that he celebrated his accession at the New Year festival. Again, a list of gods said to have created mankind is given (p. 182) which includes Anu, with a reference to Campbell Thompson's edition, *C.T.*, XVII, 50; but there, as often elsewhere, Anu is probably stated to have made 'heaven,' and certainly there is no direct mention of the creation of man. On p. 118 we read: 'Sargon, Sanherib und Assurbanipal [haben] den Ehrgeiz besessen, sich als Beschliesser einer zu Ende gehenden alten und Beginner einer neu anhebenden Weltperiode

hinzustellen.' The view would hardly occur to a reader of the very general terms of the inscriptions themselves. Two curious errors appear in the statement (p. 246) that the omen series *šumma alu* contained at least 174 tablets, and consisted of several sections 'die in verschiedenen Abschnitten etwa die sich auf die Leber, die Galle, das neugeborene Kind, die Vorgänge am Himmel usw. beziehenden Vorzeichen behandelten,' though it is admitted in a note that it is uncertain whether *enuma Anu Enlil* belonged to *šumma alu*. The reference to the Kuyunjik Catalogue, used to prove the number 174, is useless for that purpose, since many of the fragments there enumerated belong to one and the same tablet; at present only 106 tablets of the series are known, though doubtless there were more, and several methods of reckoning were in use. That the omens taken from the examination of the organs of sacrificial victims, or the astronomical or birth omens belonged to this series, there is no reason to assert, and is indeed definitely disproved by the material collected by Gadd; the reference to the catalogue of astronomical omens, Thureau-Dangin, *Tablettes d'Uruk*, no. 15, is irrelevant. For Robertson Smith's brilliant emendation of  $\Theta\alpha\lambda\alpha\tau\theta$  in the text of Berosus to  $\Theta\alpha\mu\tau\epsilon$  (p. 103), a much better reference than Schnabel's 'Berossos' might be given; from *Z.A.*, VI, 339, the reader would find to whom the credit is due.

The praiseworthy attempt to use the scanty material remains to illustrate the knowledge chiefly derived from inscriptions is a feature of the book. But the object reproduced from a book of Layard's on p. 76 should not be called an Assyrian altar; it is certainly a tower from a model of a wall or building of the same type as the bronze illustrated in Lynch, *Armenia*, II, 63. And on p. 309 Meissner once again repeats the theory—always and repeatedly denied by scientists—that the object B.M. 90959 is a lens; the easy reference to the British Museum *Guide*<sup>3</sup> 196 should have precluded this error. On p. 206 there reappears the oft-repeated statement that the figures bespattering various objects to be found in reliefs and on cylinder seals 'die Sonnenstrahlen auf eine stilisierte Dattelpalme herabholen oder dieselbe künstlich befruchten.' Heuzey and Hayes Ward have shown that the scene has a much more general significance, and was not derived from the fructification of the date palm; it is time that Professor Tylor's explanation, based on insufficient material, be abandoned.

The passages translated call for little comment, since they have all been previously dealt with. On p. 170 the translation of *K.A.R.I.*, no. 16, 13-6, though more correct than that of Ebeling in *M.D.O.G.*, no. 58 (where a 3rd sing. is translated as 3rd pl.) is still contrary to grammar and sense. To translate 'ihre geliebte Tochter Damu' changes the sex of the male deity Damu. On p. 219 there is a well-known passage which contains some not easily explicable versions. Thus *ariba iššura narir ilani* (V. *nariri*) is translated 'den Raben, den Wachtvogel der grossen Götter,' as if *narir* were *našir*; while the line *ŠUR.ĀDU.HU iššura mudalla ina panika limnuti ina šumelia ardišu*, translated 'den Falken,

den erhabenen (? i.e. reading *mutallu*) Vogel habe ich vor Deinem bösen Antlitze auf meine Linke gesetzt(?),’ really describes the act of releasing a falcon from the left hand to fly into the face of the demon. It is perhaps a mere slip which makes Pazuzu the ‘Dämon des Südostwindes’ (p. 201); he is really connected with the West wind. On p. 177 *la mahra* should not be translated ‘unwiderrufflich.’

The chapter on Medicine already needs considerable revision in view of Campbell Thompson’s valuable work on the subject; both in matters of detail, such as the plant names (thus *imhur-lim* on p. 316 should read *imhur-pani*; on p. 297, SAK.KI cannot mean ‘Schlafen’), and in general treatment, especially as to the remedies used, improvement is possible. In the discussion of Babylonian mathematics, further discoveries are likely to show that the scribes were aware of the correct method to solve quadratics by arithmetical means; and in the geometric problems they set themselves, the types of area (*eglu*) came to have no relation to practical problems, solved by rough and ready methods, but were chosen for theoretic reasons. In this connection it might have been pointed out on p. 278 that, by an interesting development, in the Seleucid Age names were sometimes written in a numerical notation.

The useful map by Schwenzner and the star chart by Weidner are excellent additions to the volume. A king list by Weidner is also included. Gadd’s edition of the king list has made it improbable that Marbiti-ahhe-iddin reigned over ten years; it would rather seem that he reigned a few months. Is the date for Nabonidus, 555-538, intended, or merely a slip? In *Babylonian Historical Texts* I clung to the old interpretation of Ptolemy’s Canon, and kept 555-538 in spite of Weissbach’s very strong arguments for 556-539 in *Z.D.M.G.*, LV. Since Kugler, in the last volume of *Sternkunde und Sterndienst* has explained fully the reckoning of Ptolemy, and has shown that according to it Nabonidus’ accession was in 556, the error is manifest.

SIDNEY SMITH.

*Code hittite.* By FREDERIC HROZNÝ. Paris, 1922.

To Professor Hrozný Orientalists are under a very considerable debt, for to him falls the honour of having established the study of ‘Hittite’ inscriptions in cuneiform on a sound basis. His grammar, as is now sufficiently proved, was a brilliant analysis of the nominal and verbal forms, for the most part correct even to small details. His translations of historical and religious texts showed the basis on which his decipherment rested. We now have a careful edition of the law code, which belongs to the fourteenth century B.C., or possibly earlier. In this case again the honour of decipherment falls to the Czech professor, who prepared his edition, while making his excellent published copies. This French edition of Hrozný’s transliteration and translation, which is



subsequently to include a commentary, will be the standard publication of these important documents.

It has been the fashion to raise considerable doubts as to the correctness of these translations, to adopt in fact much the same attitude as some held towards the decipherment of Zend or Persian cuneiform, with less justification. It cannot be too strongly affirmed that there is sufficient material to determine the meaning of certain passages unequivocally and that a very considerable vocabulary of 'Hittite' roots can now be constructed. Considerable improvement and correction is necessary, and will be effected in course of time; but a solid foundation for the interpretation of these texts has been laid, and it is no longer possible to brush facts derived from them aside. Thus slight alterations may perhaps be required in the important §§ 54-56, which deal with the terms of military service in former times, and when the laws were written; but the general sense of these paragraphs is quite certain. A point of detail may prove erroneous, but the translation will be little affected.

It would be impossible in the course of a review to give any account of these laws. The predominant impression on reading them through is one of confusion, owing to the lack of the clear consecutive arrangement of the Hammurabi Code or the Old Assyrian Laws. On the other hand, this source is of great importance for the study of the different elements in the civilisation of Western Asia. Old Testament scholars are already engaged in exploring the similarities and differences of its provisions compared with those of the Mosaic Laws; and there is now need of a comprehensive comparative study of the Sumerian, Babylonian, Assyrian, Hittite and Hebrew legal systems. In general it may be said that the social system of Asia Minor seems to have differed but slightly from that of Babylonia and Assyria.

In conclusion, a request may be proffered. Will not Professor Hrozný, now that his science has progressed beyond its infancy, abandon the use of various kinds of print in his translations. The original use, to illustrate the nature of cuneiform 'Hittite,' which uses Sumerian ideograms and Semitic words, is now surely past. The practice is so unsightly as to detract a little from the pleasure of handling this otherwise excellent volume.

SIDNEY SMITH.

*La glyptique syro-hittite*, par G. CONTENAU, docteur ès lettres.  
Geuthner, Paris, 1922.

This comprehensive study of a very difficult subject is opportunely timed, now that some of the greater collections of Babylonian seals are becoming available for those who have no direct access to them, thanks chiefly to the excellent catalogues of M. Delaporte and other French works which thus set a significant example to the world. All who have



to do with these small, but often attractive, works of ancient art, are familiar with the problems of date, provenance, and, above all, interpretation, which they offer in such baffling variety, and do not, if they are honest, scruple to confess that judgment upon one or all of these points must often be hesitating or entirely suspended. M. Contenau has prepared the way for his book with preliminary studies, and has had two specific advantages in having handled the tablets of Cappadocia and of Kerkuk in the Louvre collections, both of them amply provided with seal-impressions of the greatest interest for his present subject, which is concerned with the classes of stamp- and cylinder-seals, characteristic of the lands north-west of Babylonia in earlier times, but extending subsequently to the north and north-east, where the lands east of the Tigris, and Assyria itself, derive their inspiration in seal-cutting from the 'Syro-Hittites' rather than directly from Babylonia. The author distinguishes the features which mark off this Western art, the costume and arms of the personages depicted, its gods, and, above all, the overcrowding of the field, which remains its greatest weakness throughout, and sadly mars the effect of its often admirable workmanship when compared with the fine and economical composition which combines with the beautiful execution of the best Babylonian examples. The same overcrowding, and the same delight in combats with animals, are features of the early Sumerian seals, but while these were transformed by the very obscure influences which came in with the Dynasty of Agade, there was apparently nothing to perform this office in the north-west. As M. Contenau constantly reminds us, the 'Syro-Hittite' seals have scarce anything which we are not entitled to claim, on the ground of priority, for the ancient culture of Elam and Sumer. But these decorative motives, when they reached Syria, came into contact with totally other influences, which may be called 'Hittite,' if one pleases, for convenience, but which are, in fact, Mediterranean, and it was the blending of these streams which produced the Syro-Hittite style which then began to flow back in turn towards Babylonia. To what degree the alternation of the stamp-seal and the cylinder can be traced to this opposition of forces is not so clear, since the stamp-seal itself appears from the earliest times in Elam and Sumer. At least it is evident that the cylinder was never able to establish itself in Asia Minor, except for a while among the Semitic merchants of Caesarea.

In treating of the 'second period' which he distinguishes (B.C. 1550-1100), M. Contenau records the appearance of Egyptian, and the expansion of Aegean, influence upon the seals. It is unfortunate that we have to depend for our Babylonian comparisons upon the Kassite seals, which do not seem, in fact, to be very characteristic of Babylonia, where they are but a passing episode, while the Kassites themselves, at least in their home east of the Tigris, used a style of cylinder which, as M. Contenau shows, is closely allied to the 'Syro-Hittite,' and best represented by the impressions upon tablets from Kerkuk, the ancient Arrapha, an identification placed beyond doubt by the tablets themselves. To this

period belong also the beginnings of the Assyrian style, soon to develop into a highly characteristic product, and the various forms of elaborate stamp-seals with Hittite designs and hieroglyphics which have hitherto yielded the only bilingual inscriptions.

The book is completed by forty-eight plates of illustrations in line-drawing, which, though not so pleasant in appearance as photographs, is the only possible means of bringing out the designs of seals, and is therefore rightly chosen. There is also a good index and a complete table of references to the originals of the illustrations.

C. J. GADD.

*Premières recherches archéologiques à Kish*; mission d'HENRI DE GENOUILLAC, Tome I, pp. 62 and Plates XXII+68. Champion, Paris, 1924.

Owing to a singular accumulation of hindrances M. de Genouillac not merely found his field work curtailed, but his publication has been delayed even beyond the generous interval that archaeological results are accustomed to allow themselves. For this the excavator is in no way to blame, having had to reckon not only with the war, but with the post-war Turkish Government. As it was also an earlier war which retarded his mission, M. de Genouillac has been ill-served by fortune. The actual period of his work at Kish was, he tells us, from 28th February to the end of April 1912. Of the results of this all too brief season, all that we have heard up to the present was contained in an article in the *Revue d'Assyriologie*, where the author published a brick-inscription of Sargon II of Assyria, and spoke with some disappointment of the results of his work at Kish. This defect of information is now amply remedied by the present work, which contains letterpress concerning (1) the history of Kish, (2) the methods of working, (3) the ziggurat, (4) the 'ville d'Hammourapi,' (5) the palace, and (6) the 'Bandar,' followed by a large number of plates, photographic and design, the latter including the copies of many fragmentary tablets, several plans, and a large number of drawings of archaeological objects.

Among the many changes that have taken place in Iraq since 1912, the concession to excavate at Kish has been transferred to a joint mission of Oxford University and the Field Museum of Chicago, which began work in the autumn of 1922. M. de Genouillac is very naturally a little aggrieved by this, but he would doubtless agree that there was small hope of his own work there being renewed within any measurable time. Moreover, the site of Kish is so vast, and offers so many features which all seem to compete for investigation, that nothing but continuous work for a number of years can make any impression upon the place. Except in cases of unusual luck, quick results are not to be expected in Babylonian digs. M. de Genouillac's own activities suffered to some extent from the diversity

of interests which Kish offers; he tried four places in all, with the inevitable result, given the short time at his disposal, that his finds rather whet our curiosity than satisfy it. And, even so, the site is of greater extent than he was aware, since a very ancient building has since been found to the north of his 'Tell du campement,' while, if the distant mound of Abu Sudairah is to be included, then the ruins are inexhaustible. But it is time to leave these general considerations.

The author gives an adequate sketch of the history of Kish, which leads him into a discussion of the earlier part of the Sumerian king list. Recent developments have, it is true, forced us to regard that document with some scepticism, but there is no need to doubt that Kish is properly indicated by it as one of the earliest ruling cities of the land. But M. de Genouillac is surely over-zealous when he seems to affirm that the dynastic tablet first published by Scheil was found at Kish. There is not, to my knowledge, any evidence for this, and still less for his suggestion that the dynastic lists of Philadelphia and Oxford have the same provenance, since the former was found at Nippur, and the latter at Larsa. Might I also be allowed the egotism of a mild protest against the attribution to Dr. Weidner (p. 12, n. 1) of a view which I myself was rather snubbed for expressing in 1921, but which has had to wait only two years for confirmation? Other small points that might be noted are, that there is a slightly longer inscription of Ashduni-arim in *C.T.*, XXXVI, that a brick of Samsuiluna referring to his work on the ziggurat has recently been published by Langdon (*A.J.S.L.*, XL), and that the best account of Sennacherib's battle at Kish is found on the cylinder B.M. 113203, translated by Mr. Smith.

The author's account of the ziggurat, E-mete-urzag, should be read in connection with his plans of its lower part and of its surroundings (Pls. 40, 41). It is a square structure, its sides, not its corners, face the cardinal points,<sup>1</sup> and buildings stand close to its base on the S. and E. sides. In all these respects, therefore, it diverges from the rather more common type, which is rectangular in plan, stands in the W. corner of a large enclosure, and is orientated by the corners. It is puzzling, as the excavator notes, that no visible means of access have been found, and it may be, after all, that the ascent was by a sloping ramp following the sides and thus forming the stages, as at Khorsabad. Possibly Mr. Mackay's investigations in 1922-23 may have thrown light upon this question. The great difficulty of the excavators at Kish is the almost exclusive use of crude brick, which is nearly impossible to follow when badly crumbled.

M. de Genouillac also worked in some town-ruins, on the more southerly of the twin mounds which he calls the Qasr (the actual name appears to be Ingharrah), and upon the remarkable ruin Al-Bandar. In neither

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1. Mr. Mackay informs me, however, that the orientation is, in fact, by the corners! This is a very serious difference of opinion.



place was he able, in the time at his disposal, to obtain any very definite results; one would certainly agree with him that Al-Bandar has the appearance of being a late structure, though his fragment of a plan (Pl. 45) indicates something apparently quite strange to Babylonia. Upon all these we can but await further information. Whether the terracottas mentioned on p. 20 are really of Greek date is doubtful. The 'comic masks' have been commonly found at Ur in surroundings which all indicate the Third Dynasty of Ur (have they anything to do with the 'face of Humbaba,' *Liverpool Annals*, XI, Plate XIII?) and the obscene figure belongs to a type which runs from Sumerian to late Assyrian times; indeed, no uninteresting treatise might be written—by a sufficient Latinist!—upon these curiosities. We are aroused to the keenest interest by the author's announcement (p. 21) of a classification of the pottery by style and date, an achievement as desirable as it has hitherto seemed hopeless—and to none more so than to the worker in the field! What we are offered in fulfilment of this promise seems, however, very inadequate, being, indeed, no more than the distinction of a few types between vaguely Old Babylonian dates and the New Babylonian or Persian periods. The pottery is beginning to be a little better known, owing to recent work, but M. de Genouillac has not, in this book, materially furthered the study of it. He does not seem to have encountered the extraordinary pots with human faces on the handles, nor the 'champagne-glasses' which have since been found at Kish.

The plates which form the bulk of the volume are preceded by copious inventories, which are of great assistance. Among them are included thirty-eight of inscribed fragments—Kish seems to be remarkably rich in tablets, though their condition is often lamentable—and 471 numbers are inventoried. It must be confessed that there is not much of interest, the texts being too mutilated or broken. Nos. 45 and 53 are perhaps from copies of an inscription of Kudur-Mabug (*ad! -da! kur mar-tu*). The remainder of the plates, containing plans and drawings of pots and of other archaeological objects, illustrate, with a perhaps slightly unnecessary fulness, the smaller results of the mission, which receives in this work a very satisfactory publication.

C. J. GADD.

*Handbuch der Kunstwissenschaft*, begründet von Professor FRITZ BURGER; fortgeführt von Dr. A. E. BRINCKMANN. Berlin-Neubabelsberg, 1913 onward.

In a former notice of this work we have already reviewed those *Lieferungen* of its first section, *Die antike Kunst*, by Dr. Ludwig Curtius, which dealt with Egyptian art. The later numbers of this section are devoted to the art of Nearer Asia.

This is much more summarily treated than that of Egypt, it being pointed out with justice that the number of works of art from this region

accessible for study is much smaller, while the region itself is much larger. Moreover, as at most every period Nearer Asia was the seat of several separate kingdoms or empires, not to mention its smaller states, we find there throughout a diversity of artistic styles whose inter-relations are in the present state of our knowledge very difficult to determine.

Throughout the work great importance is attached to the comparison of the art of this area with that of Egypt, and from this point of view there is much that is valuable. The illustrations are numerous, and probably as good as they could be without the use of the more expensive, but to our minds almost necessary, collotype process. To the student who requires a short but thoughtful survey of the art of Babylonia, Asia Minor and Syria, these sections may be confidently recommended.

T. ERIC PEET.

*Atlas zur Altaegyptischen Kultur.* Zweiter Teil. By WALTER WRESZINSKI. Hinrichs, Leipzig, 1924 onward.

The second part of Dr. Wreszinski's *Atlas* contains material relating to foreigners from the walls of tomb and temple in Egypt. It is to consist of 167 plates, made by collotype process from the negatives taken in 1912-13 by the Fremdvölker-Expedition of the Berliner Akademie der Wissenschaften, under the leadership of the late Max Burchardt. Thirty of these plates have already appeared, and it is now possible to form an estimate of the ultimate value of the work, though any detailed discussion of the author's views on the foreigners must be left until the whole has appeared.

Whatever fault may have been found with the first part of the *Atlas* on the ground of the smallness of the plates, cannot be found with the second, for the size of the publication has been doubled and the scale of the reproductions seems entirely adequate. The scope of the work has been very widely interpreted, for we are to have not only pictures of all the battle scenes of the Egyptian monuments, but also of all the types of foreigners who occur, and of the booty taken by the Egyptians on their campaigns. Among the last are to be noted admirable photographs of the botanical specimens brought back by Thothmes III from Syria, and represented on the walls of the temple of Karnak. Finally, we are to be given a series of pictures illustrating the Egyptian army at various periods and under various circumstances. All those plates the originals of which are in any way obscure or damaged are accompanied by clear line drawings which are of very great use in the interpretation of doubtful points. The text which accompanies the illustrations is short but to the point, and full of valuable information concisely put.

We have elsewhere expressed our gratitude to Dr. Wreszinski for the amount of material which the first part of his *Atlas* has placed at the disposal of scholars, and we can only repeat our thanks on the appear-



ance of this further instalment of his great work. The systematic recording and publication of all the monuments of Egypt is an Utopian scheme which will probably never be realised, and in default of this the *Atlas* in its complete form will go far towards filling the lacuna.

T. ERIC PEET.

*Lettre à M. Dacier relative à l'alphabet des hiéroglyphes phonétiques employés par les Égyptiens.* Par M. CHAMPOLLION le jeune. Édition du centenaire précédée d'une étude sur le déchiffrement par HENRI SOTTAS. Geuthner, Paris, 1922.

The original edition of Champollion's famous letter to M. Dacier, of date 1822, 'la poutre maîtresse de l'édifice élevé par notre grand déchiffreur,' as M. Sottas well calls it, is an exceedingly rare book, and it was an admirable idea to issue on the occasion of Champollion's centenary a lithographic reprint of the letter as published in book form. It is preceded by a long preface from the pen of Henri Sottas, which gives an excellent account of the decipherment of the hieroglyphs and estimates very fairly the credit due to the various persons who took part in it. The book as a whole should appeal to those who can see romance in the savant working quietly for years in his study, and laying bare almost suddenly the writing and history of a lost civilisation, as well as in the excavator discovering a new tomb amid the Kodaks and plaudits of the tourists. Some of us will treasure the volume, too, as a precious memento of the glorious autumn days in Grenoble in 1922, when we celebrated the centenary of Champollion, a celebration in which we regretted that M. Sottas himself was unable to take part.

T. ERIC PEET.

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We regret that in Vol. XI, Part 3, the reviews of Campbell Thompson, *Assyrian Medical Texts*, and Carl Frank, *Die altelamischen Steininschriften*, accidentally appeared unsigned. Both were by Mr. C. J. Gadd.